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THE SOUTH AFRICAN WAR MEMORIAL UNVEILED AMONG THE SCARRED REMAINS OF DELVILLE WOOD: AN IMPRESSIVE VIEW OF THE MONUMENT, WITH SHELL-TORN TREE-STUMPS, RELICS OF THE FIGHTING.

The South African War Memorial, unveiled on October 10 in Delville Wood, stands on the exact spot where ten years ago the troops of South Africa displayed such magnificent heroism. Here it was that they withstood German counter-attacks for six days and five nights, and out of a force of 121 officers and 3032 men sustained 2815 casualties, including over 1000 killed or missing. The memorial

stands in a clearing, and all around it are scarred remains of the wood, left much as they were at the end of the war. The trees have gone, save for shell-torn stumps, but trenches and paths can be distinguished, and old rusty arms and equipment are scattered about on the ground. The actual ceremony of the unveiling is illustrated on "Our Note-Book" page in this number.

PHOTOGRAPH BY C.N.



By G. K. CHESTERTON.

MR. J. C. Squire and Mr. Balderston have made an exceedingly effective play out of a theme suggested, I believe, by Henry James: that of a modern young man who longs for the life of a hundred years ago, and a young man of that earlier date who longs for the life of to-day. By the mystical assumption of a sort of loop in time, their lives are made to meet and cross. The Georgian youth of the eighteenth century goes forward, following his desires to the twentieth century. The other neo-Georgian youth goes backwards after his dreams into the eighteenth. The play is called "Berkeley Square"; because this double haunting happens in the same old house in that place. It is not in my department to criticise the play as a play, but it seems to me an extremely moving and almost mesmeric piece of work.

I mention it here, not for its intrinsic merits, but because of certain irrelevant reflections it suggested

that every man sharply transferred from one period to another would very sharply miss his luxuries. But that does not prove that they are normal luxuries; it does not prove that they are healthy, or even that they are harmless luxuries. It certainly does not prove that the luxuries are necessities.

Another example out of the play itself will illustrate very pointedly this part of the case. The modern youth, carried back into the time of Dr. Johnson, is represented (realistically enough, I should think) as suffering from closed windows, and the absence of all the modern cult of fresh air, especially at night. He is made to cry out wildly, "Do people sleep in the eighteenth century?" But if anything is certain in the matter, it is absolutely certain that a powdered gallant brought to modern London would cry out with exactly the same justification, "Do people sleep in the twentieth century?" He would probably cry out things considerably more violent.

either century, but simply to the discomfort of being abruptly and violently hurled out of one atmosphere into another. Tossing a fish in the air or plunging a sparrow under water is not the most logical way of finding out if fishes are happier than birds.

As a matter of fact, while I thought that the authors had produced a very fascinating play, I was sometimes moved to wish that it had followed the adventures of the dead gentlemen in the modern world, rather than those of the modern gentlemen in the dead world. There would be something very subtle in the comedy of a gentleman of the time of George the Third dealing with ladies of the time of George the Fifth. It would be curious to note how he would be in some ways more coarse and in some ways more polished. He would probably be plainer in his speech, but more ceremonious in his movements. He would say things to the lady while



THE SOUTH AFRICAN WAR MEMORIAL UNVEILED BY MRS. BOTHA AMID THE SCARRED REMAINS OF DELVILLE WOOD:

AN INCIDENT OF THE CEREMONY—SIR PERCY FITZPATRICK SPEAKING.

The unveiling of the memorial was performed by Mrs. Louis Botha, widow of General Botha, and Sir Percy Fitzpatrick, Chairman of the Memorial Committee, asked General Hertzog, Premier of South Africa, to accept the monument "in trust for our people." General Hertzog delivered an eloquent address. Among others on the dais at the foot of the arch were Prince Arthur of Connaught,

Earl Haig, Marshal Foch, and Lady Lukin, widow of General Sir Henry Lukin. The Bishop of St. Albans and the Moderator of the Dutch Reformed Church took part in the dedication ceremonies. The memorial was designed by Sir Herbert Baker, A.R.A., and the sculpture surmounting the arch by Mr. Alfred Turner, A.R.A.—[Photograph by Central Press.]

about the notion of comparing one century with another. The authors touch amusingly enough on the obvious discomforts which a modern dreamer about the *poudré* period would find if his dream came true. He would find much that he thought coarse and filthy and brutal in the age of Lord Chesterfield or of Mme. D'Arblay. But that fact, though absolutely valid in fiction, as being a fact of human nature, is really of very little importance in history, because it is so obviously relative to the taste of the time. It is not valid for determining whether a man accustomed to powdered hair and buckled shoes is happier in powder and buckles than another man accustomed to brushing his hair and lacing his shoes is in so brushing or lacing. It is no answer to say that the man used to brushing his hair would be bored in having to powder it. It is just as true that the man used to buckles on his shoes might be bored in having to make bows on them. It is not fair to argue simply that a man not used to the old conditions would be uncomfortable in the old conditions. The only fair question is: Was it worse to be used to the old conditions than to be used to the new? What is certain is

He would want to know what sort of a howling racket and hell on earth the modern people tolerated in the streets of London all night. When he first saw our traffic he quite certainly would not believe it was traffic at all. He would assume that something like the Gordon Riots or the wildest fury of Wilkes and Liberty was storming Westminster or besieging Buckingham Palace. That people could *live* in such a screaming scrimmage he would not suppose for an instant. That people could *sleep* in it would be obviously impossible. It would be a miracle; and, being a respectable rationalist of the eighteenth century, he would not, of course, believe in miracles. He would think it far more impossible to sleep in a shrieking pandemonium than we should find it to sleep in a small room. And that illustrates the whole fallacy of trying to make a comparison between such purely comparative things. History has to ask whether an eighteenth-century man was more miserable in an eighteenth-century town than a twentieth-century man is in a twentieth-century town. It is no answer to say that a twentieth-century man would be unhappy in an eighteenth-century town. For that is not due to the atmosphere of

bowing over her hand which the most sprightly hero of our recent fiction would hardly say to her while sitting on her head. But it is not these superficial things that interest me immediately in the matter. It seems to me that it would be an extraordinarily interesting study of the mind of the eighteenth century to picture what that mind would really expect to see in the twentieth.

When Marie Antoinette and her courtiers posed in the manner of the shepherds of Watteau, they were already talking about the dawn of a more enlightened and liberal age, and may well have wondered about the world in the twentieth century. When Hogarth was drawing some satiric series like the Stages of Cruelty, he may well have wondered whether the world would still be as barbarous in the twentieth century, or whether by that time reason and philanthropy would have prevailed. Naturally it would depend a great deal on the sort of individual who was precipitated from their age to ours; there were doubtless many commonplace cock-fighting squires who knew as little about the future then as our earnest social prophets know

[Continued on Page 723.]

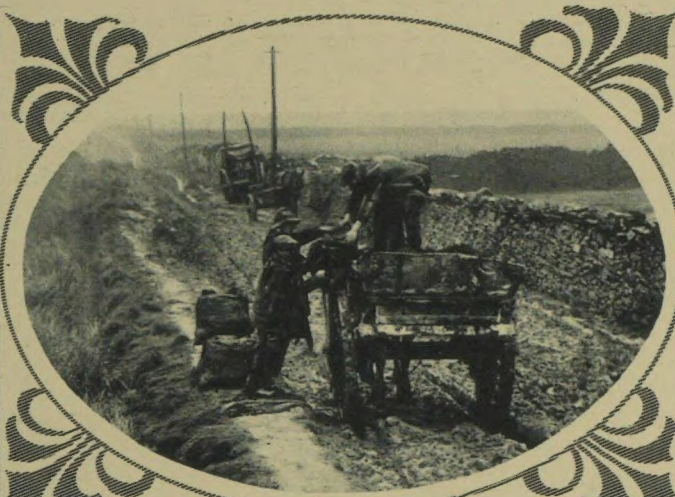
MINERS WORK THEIR OWN "COLLIERIES":

"KLONDYKE" AT A LANCASHIRE OUTCROP.

PHOTOGRAPHS BY SPORT AND GENERAL.



WORKING HIS OWN "COLLIERY" AT A LANCASHIRE OUTCROP: A MINER WITH SAMPLES OF COAL NUTS, AT 30s. A TON.



THE GREATEST DIFFICULTY THAT CONFRONTS THE "OWNER-MINERS" AT THE LANCASHIRE COAL "KLONDYKE": TRANSPORT FROM PIT TO TOWN OVER VERY BAD ROADS.



WITH A MOTOR-CAR WHEEL AS PULLEY AND ONE PIT PONY FOR "POWER": A TYPICAL "COLLIERY" IN MINIATURE.



THE SCENE OF A RECENT "COAL RUSH" ON THE DISCOVERY OF A RICH OUTCROP: MOLESIDE, A LANCASHIRE MOORLAND BETWEEN BURNLEY AND ACCRINGTON, WHERE MINERS HAVE SUNK DOZENS OF SMALL SHAFTS AND REAPED A RICH HARVEST, LIVING ON THEIR "CLAIMS" AS IN A GIPSY CAMP.



MAN-POWER INSTEAD OF PONY POWER: MINERS HAULING THE BUCKET UP THE SHAFT BY MEANS OF A ROPE—A TYPICAL "PIT-HEAD" SCENE ON THE LANCASHIRE COAL "KLONDYKE."



A BUSY TIME FOR THE TROLLEY LAD: RUNNING SACKS OF COAL FROM THE "PIT-HEAD" TO THE CART ALONG AN IMPROVED "LIGHT RAILWAY."

There are some miners in Lancashire who are indifferent to the continuance of the Coal Strike. It was reported recently that on a moor called Moleside, between Burnley and Accrington, a miner had struck a rich outcrop of coal, and the news of his discovery caused a rush to the spot, reminiscent of Klondyke scenes. "Claims" were "pegged," and dozens of small shafts sunk in what had been a lonely meadow, which began to look rather like a gipsy camp. The "black diamonds" were found in hundreds of tons, and the miners were soon reaping a rich harvest. They pay the farmer a royalty of 10s. a ton. Small

boys, it is said, go down the shafts to get the coal, and push it along the borings in zinc baths. It is then hauled up to the "pit-head" in buckets, and either carted away or sold on the spot to queues of waiting purchasers, at "fourpence a bucket," or "hand-picked, sixpence a bucket," or "half-a-crown a bag." One of these miners (as reported in the "Express") said of the Coal Strike: "I have no idea when they will settle the dispute, but I am all right. I am not worrying at all. This is Klondyke and I'd a front seat in t'rush."

ST. FRANCIS'S AGONY.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

ONE night in April in the year 1226 St. Francis of Assisi seemed to succumb suddenly to a violent attack of the insidious disease which had so long lain in wait for him. The hæmorrhage was so severe that those around him thought his end had come. He himself hurriedly dictated his will. He escaped death that time, but after the crisis had passed neither he nor his friends were under any illusion: they knew that the end of that extraordinary existence was approaching.

Francis had been taken ill at Siena. The moment that the alarming news about his health reached Assisi, a terrible fear took possession of his native town. Though the Assisians, when they heard of his conversion twenty years before, had made fun of Francis and of his projects, now, after the dazzling success of his movement, they began to realise that he would become a great saint. Now, at that time the tomb of a great saint was at once a glory and a prodigious source of revenue for the town which possessed it. If the death of Francis was a misfortune, it would be an even greater misfortune if he died away from his home, and another town were to take possession of his body. That disaster must be averted at all costs.

The chiefs of the Order went at once to Siena. By the shortest way it is fully eighty kilometres from Siena to Assisi. Even in the present day it would not be an easy journey for a person who was seriously ill: in the thirteenth century it was an ordeal which only a candidate for sainthood could risk. But destiny complicated things even more for Francis. The shortest route lay through the territory of Perugia. Perugia and Assisi did not love one another, and were often at war. Assisi liked to accuse Perugia, which was a larger and richer town, of imperialistic ambitions with regard to her territory. The Assisians trembled at the thought of this danger. What if Perugia took possession of the sick man on his way through? Would there be fighting round his sick-bed or his coffin?

It was decided to avoid the territory belonging to Perugia by returning to Assisi by way of Gubbio and Nocera. This détour increased the distance which the sick man had to travel considerably, and forced him to go through country which was half-wild and where wolves abounded. But "necessity knows no law," as the proverb says. They mounted Francis on a donkey and set off. The journey was long and trying, and so greatly did the people of Assisi fear that a bold stroke might deprive them of the saintship which death was about to bring into being that they sent a squadron of knights to meet him. This squadron met the cortège at Bagnara, and Francis returned to his native city for the last time—in a dying condition indeed, but escorted like a Prince.

The living treasure was now in a safe place! It seems that the joy of those good Assisians was so great that it manifested itself in a naïve and noisy fashion. The greatest of her sons was dying in Assisi and for her future glory! But, as the malice of men is infinite, the Assisians took precautions. The sick man was carried to the Bishop's palace; the palace was well guarded, and a special service of night watchers was organised by the city authorities. But after a certain time the sick man, feeling that he was dying, asked to be carried to the Portiuncula, the place where his great destiny had been revealed to him and where he had begun his mission. This caused great emotion in Assisi; the Portiuncula was outside the town, and it would be much more difficult to watch over him there. They tried to keep the sick man at the episcopal residence, as a prisoner of the somewhat interested love of his fellow-citizens; but, as the dying man insisted, they were forced to yield. The breath was hardly out of his body, however, when they hastened to transport his remains into the town, to the place where the marvellous church was to arise which to-day still crowns, with paradoxical magnificence, the evangelical glory of the apostle of sacred poverty.

This is the way in which an illustrious Italian historian, M. Luigi Salvatorelli, relates the death of St. Francis in a "Vita di San Francesco" which has just been published, and which is one of the best works that has appeared in Italy dedicated to him whom we might rather profanely call the saint of the day. This agony of St. Francis has reminded me of an episode in the life of St. Augustine, which seems very different, yet has a deep affinity with it.

We know that St. Augustine was converted to Catholicism at Milan, and that his conversion was partly the work of St. Ambrose, who was Bishop of Milan at that time, and who is still to-day the very popular protector of the great Lombardian town. The meeting of those two great saints, the conversion of one by the other, is for the Church to-day, after so many centuries have elapsed, still a historical event which sets fire to those possessed of vivid imaginations. One willingly imagines the young and ardent African pro-

when he knew him to be alone; but when he reached his room he always found him reading a book, and never dared to disturb him. It seemed to him too cruel to steal from the saintly personage even the few moments of liberty which the crowd left him for reading and meditation.

The two stories are very different, but both show us the peculiar situation of the great personages of the Church with regard to crowds. St. Ambrose and St. Francis, like all the great saints, were the object, even during their lifetimes, of a veneration of which it would be difficult to find the equivalent to-day in our learned and sceptical civilisation. But how exacting the people were with regard to them! In life and in death they must be at the disposal of the people, helping them in their misfortunes, consoling them in all their troubles, satisfying their legitimate and attainable wishes, and gently persuading them to renounce their unrealisable or vicious desires. The

people took possession of their time, their intelligence, their knowledge, their health, and even their tombs, and made use of them with the blind cruelty of childish egoism. The untiring patience with which the most celebrated saints served that big child, as the people then was, deserves to be admired among the *chefs-d'œuvre* of human virtue.

But if that patience reached sublime grandeur in certain saints, it was at the same time a fairly widespread virtue in old days. All public bodies possessed it more or less.

After the French Revolution two different conceptions of the past and the present were opposed to each other in Europe. One conservative conception maintained that the nineteenth century had allowed itself to be totally perverted by the diabolical revolt against all things worthy of respect. A progressive conception accused the old régime of having been a horrible system of inhuman oppression, as if the world had only found the way to its true destiny a century and a half ago. The two conceptions seem to be the passionate distortion of a more complex reality which we have difficulty in understanding because it changes perpetually before our eyes.

The nineteenth century, intoxicated by its liberty, exaggerated somewhat the oppression of which our ancestors had been the victims under the aristocratic, monarchic, or theocratic Governments of former days. Two or three centuries ago, Europe had long ceased to be a barbarous continent. Less rich and learned, coarser and more disorderly than at present, Europe had already created a great civilisation, which was the parent of our present one. If the régimes under which the peoples of Europe lived at that time had been so oppressive, so inhuman, so cruel as we imagine them to have been, the peoples would not have tolerated them, any more than we should tolerate them now. But, on the contrary, they not only tolerated them; they supported them energetically when the hour of their fall struck. How many wars and revolutions it required to overthrow them!

The truth is, perhaps, rather different from either of these two conceptions. Before the French Revolution, European society was strongly hierarchical. The middle and popular classes owed the superior classes continual tokens of respect, and all criticism of them was a crime; but that mute respect to which the superior classes had a right was burdened with a heavy mortgage of obligations. The patience of the great saints

towards the people is only a poetic expression of that duty to serve the masses from which the superior classes could not then escape. The French Revolution and the nineteenth century liberated the masses from the silent respect which they owed to the superior classes; but they also freed the superior classes (this is too often forgotten!) of nearly all the obligations which formerly had been the counterpart of respect. Who has profited most by this reciprocal liberation? It is not yet proved that it is the masses.

Wealth has, above all, gained by the change. The rich often complain that our epoch, dominated as it is by the political influence of the poor masses, envies, hates, and persecutes wealth. They forget that riches in the nineteenth century acquired the privilege of giving a dominant social position to those who possessed them, while no longer imposing any restrictions or renunciations upon them. A

(Continued on Page 728.)



THE "POVERELLO" (LITTLE POOR MAN), WHOSE SEVENTH CENTENARY HAS JUST BEEN CELEBRATED: ST. FRANCIS OF ASSISI—THE FAMOUS THIRTEENTH-CENTURY FRESCO ON THE WALLS OF THE "SACRO SPECU" AT SUBIACO, ONE OF THE EARLIEST PORTRAITS OF HIM.

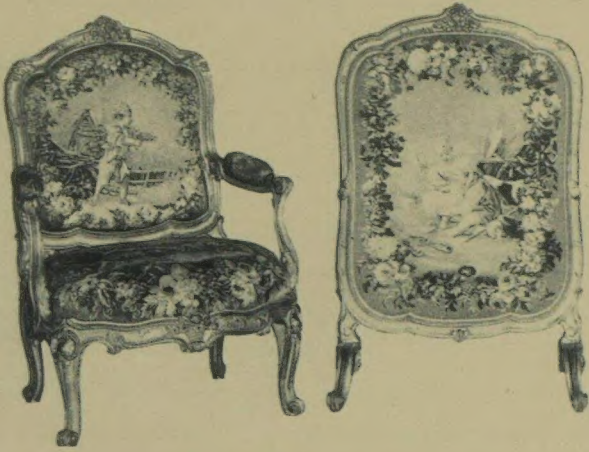
St. Francis is here represented standing on a threshold, and carrying a scroll inscribed "Pax huic domui" ("Peace to this house").—[Photograph supplied by Professor Federico Halbherr.]

fessor, discontented with himself and the world, searching in the frequently foggy atmosphere of the Cisalpine for that which he had not yet been able to find—his true vocation. He found it at the feet of the great Bishop whose charity, sense of justice, and proud courage were famous throughout the Empire, and who could write to the Emperor letters such as those which the massacres of Thessalonica had forced from him.

But St. Augustine tells us in his "Confessions" that there was never any personal contact between the Bishop of Milan and himself. Although he listened to his sermons in church and was profoundly moved by them, he was hardly ever able to speak to him, for St. Ambrose was busy from morning to night with the ordinary people who wanted to be counselled, protected, defended and helped by him. Several times, urged by his ardent wish to talk to the Bishop, he went to visit him on the rare occasions

MASTERPIECES OF OLD FRENCH FURNITURE IN THE FORTHCOMING MICHELHAM SALE.

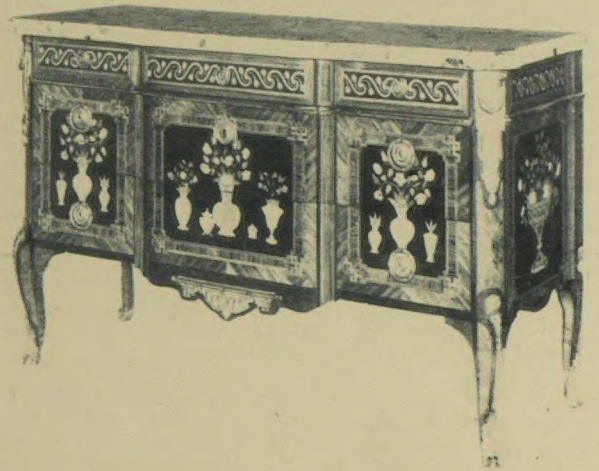
By Courtesy of Messrs. HAMPTON AND SONS, LTD.



FROM A BEAUTIFUL LOUIS XV. GOBELINS TAPESTRY SUITE:
A FAUTEUIL, WITH A DESIGN OF A BOY WITH YOUNG BIRDS;
AND A FIRE-SCREEN, WITH FIGURES OF A BOY AND GIRL.



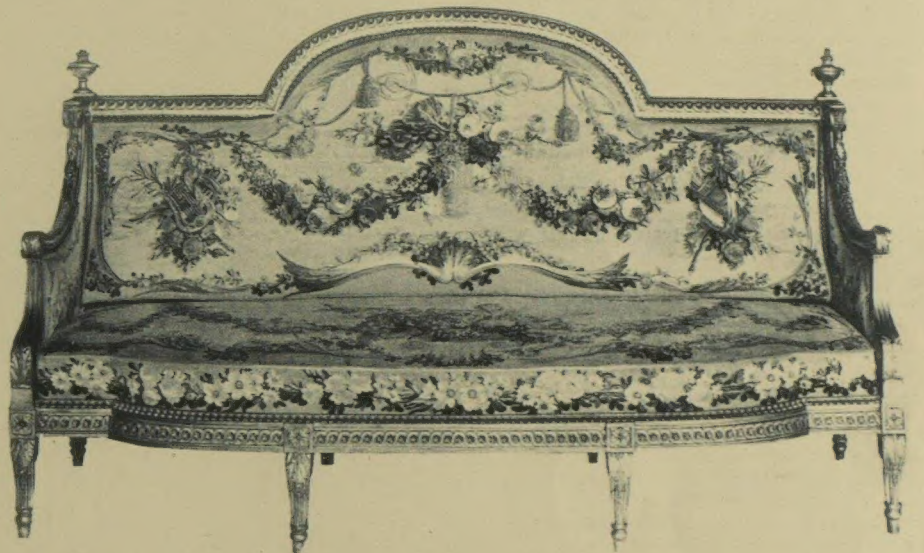
A MARBLE STATUETTE
BY ETIENNE MAURICE
FALCONET (1716-91).



AN EXQUISITE EXAMPLE OF LOUIS XV. MARQUETERIE:
A RICHLY INLAID COMMODE, MOUNTED IN GILT BRONZE,
WITH A TOP OF VARIEGATED PINK BRÈCHE MARBLE.



(L. TO R.) A TAZZA OF MALACHITE AND GILT BRONZE;
A SEVRES AND GILT BRONZE VASE; AND A LOUIS XVI.
CANDELABRUM (THE TWO LATTER EACH ONE OF A PAIR).



FROM A LOUIS XVI. BEAUVAIS TAPESTRY SUITE
CONSISTING OF TWO CANAPÉS AND SIX FAUTEUILS:
ONE OF THE CANAPÉS (SETTEES) UPHOLSTERED WITH
BEAUTIFUL TAPESTRY IN A FLORAL DESIGN, WITH
MUSICAL AND AMATORY TROPHIES.



A MAGNIFICENT LOUIS XVI. GOBELINS TAPESTRY PANEL WITH A SCENE FROM ARIOSTO'S "ORLANDO
FURIOSO": THE MEETING OF ANGELICA, DAUGHTER OF GALAPHRON, KING OF CATHAY, WITH THE
YOUNG SARACEN MEDORO, WHO HAS THROWN HIMSELF AT HER FEET.



WEARING THE STAR OF THE ST. ESPRIT (ON LEFT
SHOULDER): LOUIS XV.—A MARBLE BUST OF
THE KING IN ARMOUR, BY B. LEMOYNE (C. 1772).

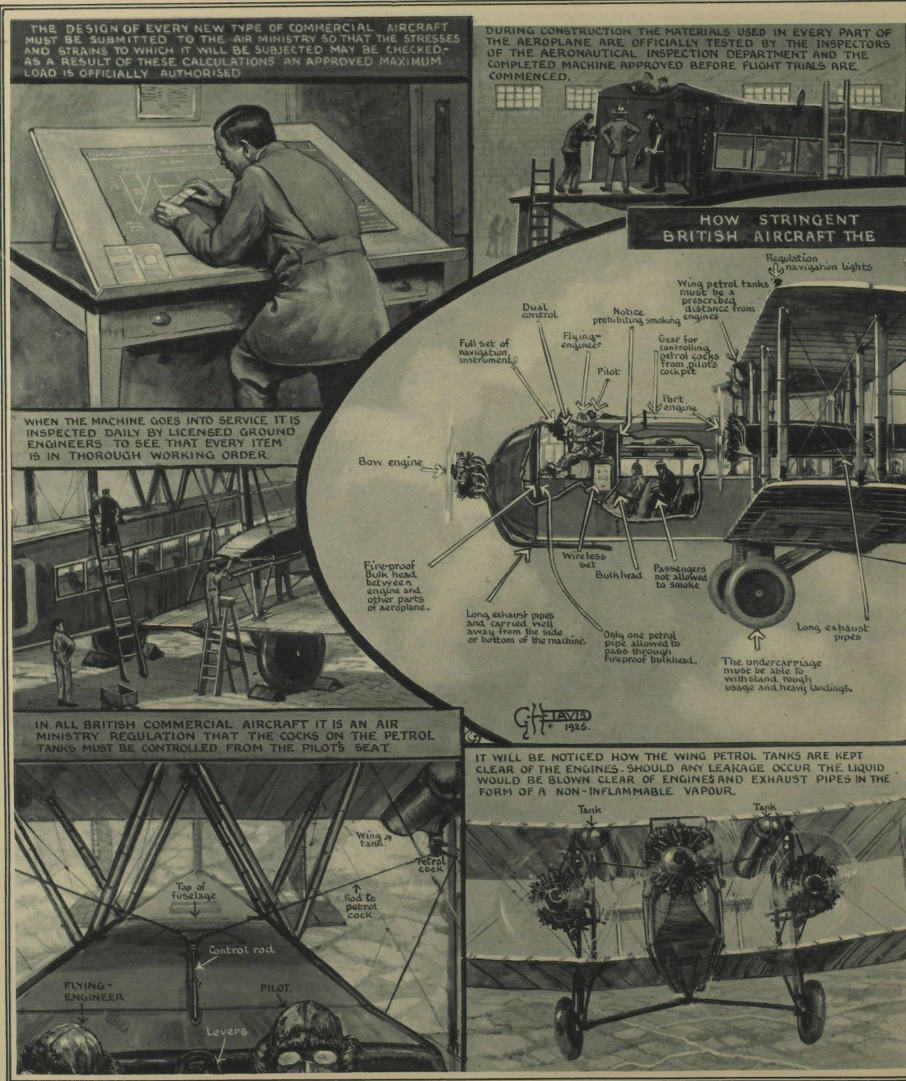
The forthcoming sale of the Michelham Collection, which we understand will begin on November 23 and continue for seven days, will be one of the events of the year in the art world. This great collection, formed by the late Lord Michelham, comprises many portraits by Old Masters, which are expected to produce some record prices, as noted under those reproduced in our issue of September 11. We are now enabled to illustrate the furniture side of the sale. "The French furniture," says the catalogue, "includes the work of many world-famed craftsmen

of the *ancien régime*, foremost among whom are, perhaps, such names as Riesener, Beneman, La Croix, and Denizot, all of whom were members of the *École des Maitres Ébénistes* in Paris. The superb productions of these famous men, with their wonderful marqueterie, bronzes, and unique grace of form, will never be surpassed. . . . In tapestry-covered furniture, also, the collection is very rich." It includes also fine pieces of sculpture by such artists as Lemoyne and Falconet, and bronzes by Thomire.

MAKING THE BRITISH CIVIL AEROPLANE SAFE: PRECAUTIONS TAKEN IN CONSTRUCTION AND IN RUNNING.

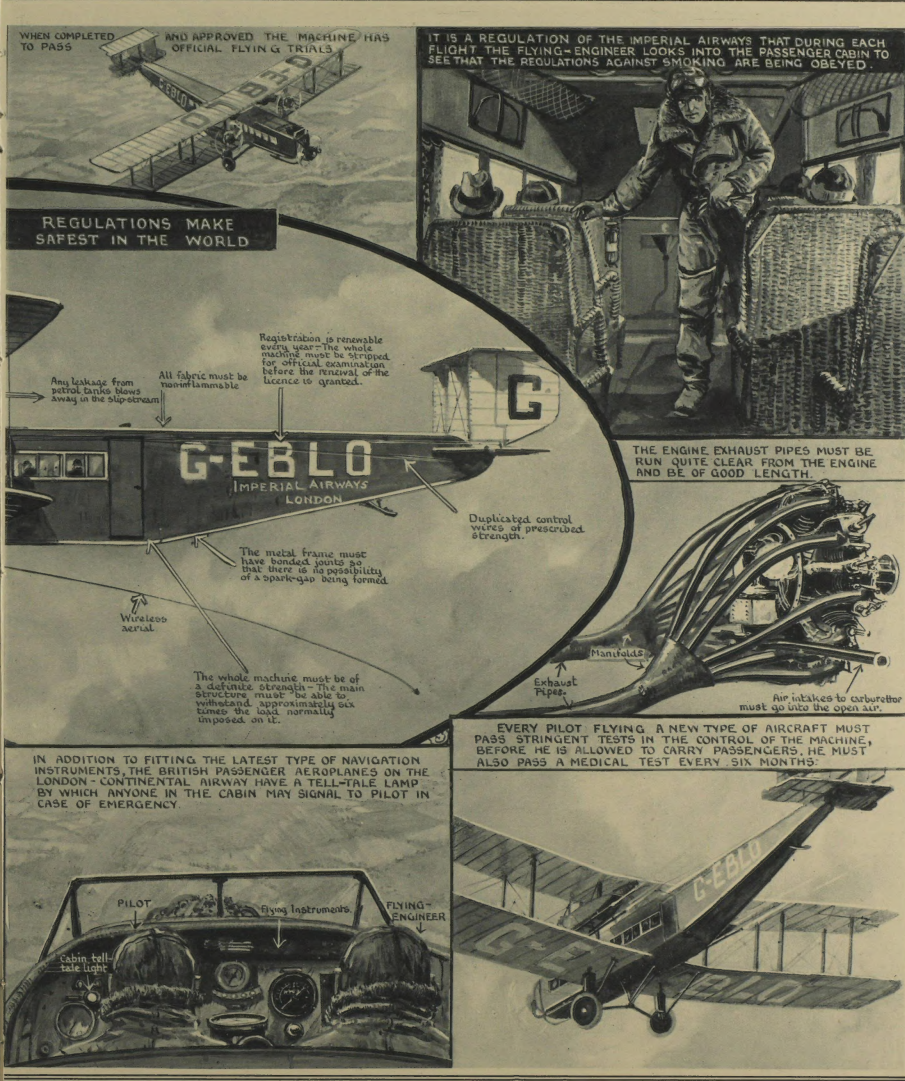
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.

FROM INFORMATION SUPPLIED. (COPYRIGHTED.)



WHY THE IMPERIAL AIRWAYS HAS CARRIED 26,500 PASSENGERS WITHOUT INJURY OR

It is the proud boast of the Imperial Airways, whose machines keep up the regular service between this country and the Continent, that they have carried since January 1, 1925, 26,500 passengers, and have flown 1,600,000 miles without injury or accident to any passenger. This immunity from serious accident is entirely due to the utmost vigilance practised by the Air Ministry and the company's efficient employees. These drawings illustrate the Air Ministry's regulations that have to be complied with during the construction of a new machine. Plans must be submitted for official sanction and are very thoroughly examined. The strains and stresses to which the machine will be subjected are checked, and from these calculations the approved maximum load is authorised. During the actual building every part is closely examined by the Aeronautical Inspection Department, and thoroughly tested. The new machine is first taken aloft by the constructors' pilot, the test being observed by Air Ministry officials. It is next put through its official flying trials, piloted by an Air Ministry pilot,



ACCIDENT: RULES ENFORCED BY THE AIR MINISTRY IN THE BUILDING OF AEROPLANES.

and only if these trials are successful the certificate of airworthiness is granted. The main structure must be able to withstand six times the normal load. Precautions against fire are equally drastic. Any motor carried in the nose must be provided with a fireproof bulkhead between it and other parts of the aeroplane. If the engines are mounted on or between the wings, they must be at a prescribed safety distance from the petrol-tanks. Should the tank itself become leaky, the liquid is blown away in the slip stream from the propeller as non-inflammable vapour. The petrol supply must be controlled from the pilot's seat, and is instantly cut off, so that any fire in the carburettor would burn out quickly without danger. All high-tension electric wires must be in conduits, and wireless transmitting apparatus must be mounted on large machines. When the machine goes into service it is still examined daily by Air Ministry officials, but there is also an elaborate system of vigilance perfected by the company itself. These precautions during service we hope to illustrate at a later date.

"AALAND ISLANDS" TO "ZUYDER ZEE": THE NEW "BRITANNICA."

"THE ENCYCLOPÆDIA BRITANNICA": THE THREE NEW SUPPLEMENTARY VOLUMES.*

THE three new supplementary volumes which, with the volumes of the latest standard edition, constitute the thirteenth edition of the "Encyclopædia Britannica" cover those wonderful years 1910-1926; and, as Mr. Garvin insists, that space of a decade and a half may be termed an epoch: "It crowds into itself more historic drama and social significance, more economic energy and moral ferment, more destructive force, yet more constructive effort and idealism in every sphere, than have been known in most centuries."

The task was titanic; the accomplishment is a triumph of vision, sense of perspective, and clear thinking. The "mighty maze" is according to plan; but the Editor and his colleagues have had the courage to modify tradition. "The principle of Olympian judgment practised by the 'Encyclopædia Britannica' at long leisure in more stable times" has been set aside. In its stead is a tolerance which refuses to recognise the immutability of verdicts, and welcomes untrammelled expert opinion.

Especially, of course, this applies to the "knotted doubt" how to deal rightly with the political history of nations. "To seek to enforce an editorial judgment on all contested issues would be premature and presumptuous. For instance, no finally impartial view of the Russian revolution can yet be formed when Russians themselves still differ violently or are silently perplexed, drifting with events, shunning convinced opinion. Upon the chaos in China, the narratives and views of two equally intelligent and honest Chinese, one let us say from Peking and the other from Canton, may be found irreconcilable. What thoughtful person can yet draw up the balance-sheet of Fascism in Italy or of Kemalism in Turkey? Who can predict the future of France or of Germany?" In such circumstances it was determined "to interpret all the variations of national opinions and to have each nation's account of its actions and motives since 1910 stated, as a rule, by some leading spokesman of its own. When the narratives are compared the contradictions cancel out; and to an intelligent user of these volumes this method is far more illuminating than would have been any attempt by the Editor to 'tune the pulpits' and make them sing one song."

Hence, the much-discussed choice of Trotsky to write the life of Lenin reveals itself not as an ingenious gesture in the interests of Publicity, but as an act as obvious as the employment of Marconi and Dowsett to deal with wireless telegraphy and telephony, Bruce with Everest, Houdini with conjuring, Baden-Powell with the Boy Scouts, Einstein with space-time, Mellon with United States finance, Cochran with variety, Nansen with Polar exploration, Eastman with photography, Marie Curie with radium, Sigmund Freud with psycho-analysis, William Bramwell Booth with the Salvation Army, Keith with the evolution of Man, Viscount Cecil with the League of Nations, Barker with manipulative surgery, the Chief Rabbi with Judaism, Ramsay MacDonald with the Labour Party, Voronoff with rejuvenation, Suzanne Lenglen with lawn-tennis, and so on.

"Illuminating" is certainly the just word; and there is boundless satisfaction not only for searchers after specific items of knowledge, but for those "browsers" who favour the Serendipity of Walpole, love to travel leisurely over strange pages, and—even as did the three Princes—find, "by chance or by sagacity," many a valuable, unexpected and agreeable thing.

Indulging in Serendipity from "Aaland Islands" to "Eye," from "Fabre" to "Oyama," and from "Pacific" to "Zuyder Zee," has, indeed, already given me hours of delight—dulled only by the thought that it is impossible to chronicle all the causes, and tempered by the certainty of many more to come; and this while strengthening my appreciation of the "Britannica" as an unrivalled work of reference for the English-speaking Peoples, a monument of industry and erudition, solidly constructed and admirably balanced.

Let us see a little of what caught the roving glance: First: ABDEL-KRIM, as showing the up-to-dateness of the

text, for the note concerning this Moroccan chieftain ends: "He surrendered to France in May 1926." Then the points that Abdulaziz ibn Sa'ud, King of Hejaz, is "a man of uxorious temperament . . . is believed to have married 125 wives"; that acetylene is an anæsthetic when inhaled, and was first used as such two years ago; that advertising as we know it is a development substantially of seventy-five years; that Aerial Law has the intricacies of all law; that "experiments indicate that plant growth is stimulated by a high voltage current of some milliampère per ac. passing as a discharge to the crop from a network of overhead wires, which are kept at 20,000 to 60,000 volts above the earth; and that "to turn on electric light in poultry houses on winter evenings and give the birds an extra feed is found to increase the number of eggs then laid."

So to the B's—and Ballet, with the story of how Isadora Duncan introduced the "classical" dancing to the "classic." Next the Behaviourist, who "takes the position at the outset that the total behaviour of man from infancy to death is the subject matter of (human) psychology"; BERLIN, IRVING: see BALINE, ISRAEL—from singing waiter to song-writer and pioneer of ragtime music; Biology—the endocrine glands; the Migration of Birds, a careful survey of which "seems to show that the primary cause of these movements is not the need of finding food so much as an optimum temperature for the offspring"; the Blue Sky Laws of certain of the United States, enacted to protect purchasers of stocks and bonds from fraud; Botulism;

law; and his shrewd and entertaining dicta made him a favourite with the public." And of Epstein, whose Hudson Memorial in Hyde Park is still a topic: "The life-size bronze figure of Christ, on which he was working between 1917-19, roused a storm of opposition, which has signalled the appearance of each of the sculptor's most important works."

Under "The Secret Service": "In practice, the most dangerous and efficient spy is the least sensational in his methods; when arrested he invariably has all his papers in order, and is the most plausible person alive. An espionage system in war involves the employment of many thousands of men, women, and even children of all grades of society and of all professions. . . . All have their part to play, and that part, far from being ignoble, may be, if actuated by patriotism, as noble, as dangerous, and as heroic as any played in the armies in the field."

In a long and notable contribution on newspapers, Sir Robert Donald says: "The weekly literary and political reviews have lost ground, and so have the monthlies. On the other hand, the illustrated weekly Press shows a remarkable vitality." It is, perhaps, immodest for me to add that he then names as examples that group of which *The Illustrated London News* is the head!

Follow, in the third volume, numerous attractors of the eye that is journalistic. Witness some quotations.

From the section Russia: "The Terror Follows Intervention: as in the French Revolution, the intervention of foreign Powers increased the bitterness of the struggle." The deposed Emperor—a mystic who always believed himself ill-fated—and his family were shot at Ekaterinburg as the Whites advanced. "The news of this killing, horrible in itself, aroused more excitement abroad than in Russia, where, in the prevailing dearth and precariousness of living, life was the only thing that was held cheap."

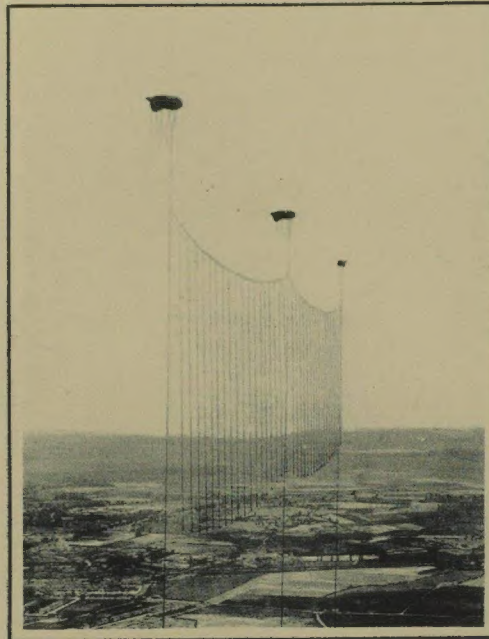
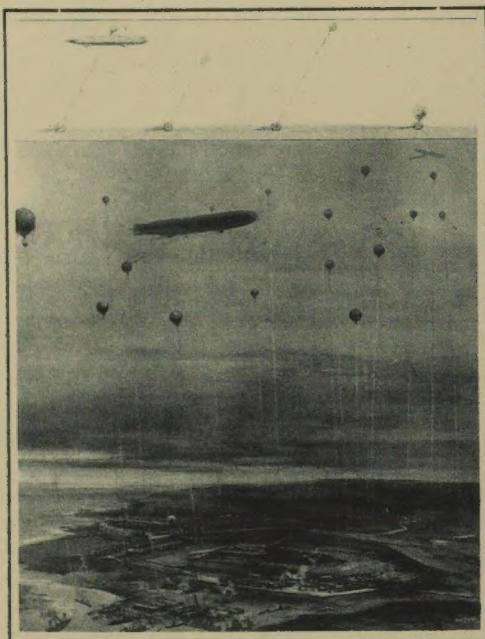
And, in contrast, Table-tennis, or ping-pong, which is discussed and described at column length, and of which it is written: "The modern attacking game is very fast, probably the fastest in the world except ice-hockey."

All of which is to indicate very inadequately the catholicity in the selection of subjects and the freedom given to those who deal with them. For the benefit of those who appreciate figures it may be remarked that over 45,000 articles go to make up the 33,000 pages of the thirteenth edition, and that the contributors number 2500 drawn from every part of the civilised world.

To which may be added the belief that the article most likely to be quoted at the moment is not Trotsky's "Lenin, Vladimir Ilyich Ulyanov," but Sir Ian Hamilton's "War," which, most assuredly, will raise controversy, if only for that part of it which deals with "K"—"the War Office in 1914," "Kitchener's Idea," and "French v. Kitchener." For Sir Ian is nothing if not frank. "Never, in the history of the art of war," he writes, "has the world been treated to so much war and so little art as in the conduct of the World War. One reason was the lack of artists. An artist with a pen uses as few words as possible, an artist with a pencil as few lines, an artist with

a sword as few lives. But would even a Marlborough, who had so biting an experience of the infirmities of councils, have struggled against a French Plan XVII., a British Cabinet, and a British War Office from which the brain had been removed? By their very first move the Government, aided by Lord Northcliffe, had set aside the Army Council and reverted to the methods of the days of Queen Anne." And, after acknowledging the value of Kitchener's personality, "his flashes of instinct, his stonewall fortitude, his driving power, his industry—all his many just claims to be a superman," he sets out to prove that the idol of the Army and the masses had an all-devouring weakness: he was the Man who Tried to Do Everything Himself. "A strong Chief of the General Staff was to him not a support, but a rival. A Chief of the General Staff who would have taken his proper place in the war councils of the nation would have spoiled his plan. He meant to run this great war by himself, just as he meant to run the South African War from Pretoria."

The three new volumes are entertainment—and enlightenment—not for a thousand-and-one nights, but for nights uncountable. E. H. G.



PROPHECY OR SUGGESTION? THE AIR BALLOON-MINED AGAINST ENEMY DIRIGIBLES ("THE ILLUSTRATED LONDON NEWS," MAY 3, 1913); AND ONE OF THE "BALLOON APRONS" COVERING THE APPROACHES TO LONDON, 1917-1918, AS A PART OF OUR AIR-RAID DEFENCE (FROM THE NEW "ENCYCLOPÆDIA BRITANNICA").

In "The Illustrated London News" of May 3, 1913, appeared the first of the two pictures here given—a drawing from the plans of Engineer-Commander T. Simmons (R.N., retired). It was titled, "Mining the Air Against Dirigibles; Mine-Balloons, held captive by cables and exploded by men in charge of their carriages, set in the air to be blown-up near the dirigibles of an enemy." The general description contained the following, in the words of Commander Simmons: "The lower area being protected by vertical gun-fire, it only becomes necessary to mine the part above. This I propose doing by mine-balloons. At each spot where an attack from overhead might be expected, a number of air-mines, or small captive-balloons, would be kept. Each of these would be attached to a cable fitted on a drum and connected with a suitable wheeled carriage. On the carriage would be fitted a small electric device, connected with the cable, and sent up higher or drawn lower as required. In the event of an airship approaching the position thus mined, the mine-balloon nearest to it would be exploded by the man in charge of its carriage." It is interesting, therefore, to note that in the three new volumes of the "Encyclopædia Britannica," one of the very many illustrations is the second picture on this page, which shows one of the "Balloon Aprons" covering the approaches to London in 1917-1918. The effect of these Aprons was to limit the German bombers to certain heights, and to make it easier for the defending patrols to obtain contact. The Aprons were devised after the raid of September 5, 1917. No explosives were used in this case.

Broadcasting; and Bootlegging. The origin of the last word is interesting. "The pioneers of early colonial days found it expedient to outlaw the sale of liquor to the Indians, who, unaccustomed to its use, drank to excess, and under its influence often became dangerous. But unscrupulous citizens, caring more for financial profit than for community welfare, engaged in the forbidden traffic and often concealed in the legs of their boots the liquor they carried for sale."

In the C's are such headings as Capitalism; Casement, Roger David; Chaliapin; Chaplin, Charles Spencer; Chemical Warfare; Cost of Living; Coué; Crossword—but to go on thus were to mention every subject under the sun.

Let us turn again to notes that attracted the casual, curious eye, taking them at random. Luigi Villari is bitter as to D'Annunzio's "reign" as Commandant of Fiume. "D'Annunzio's newly acquired power finally went to his head," he writes. "Both his language and action became more and more exaggerated and verged at times on the ridiculous."

Of Lord Darling it is said: "He achieved success rather by his mother wit than by his knowledge of the

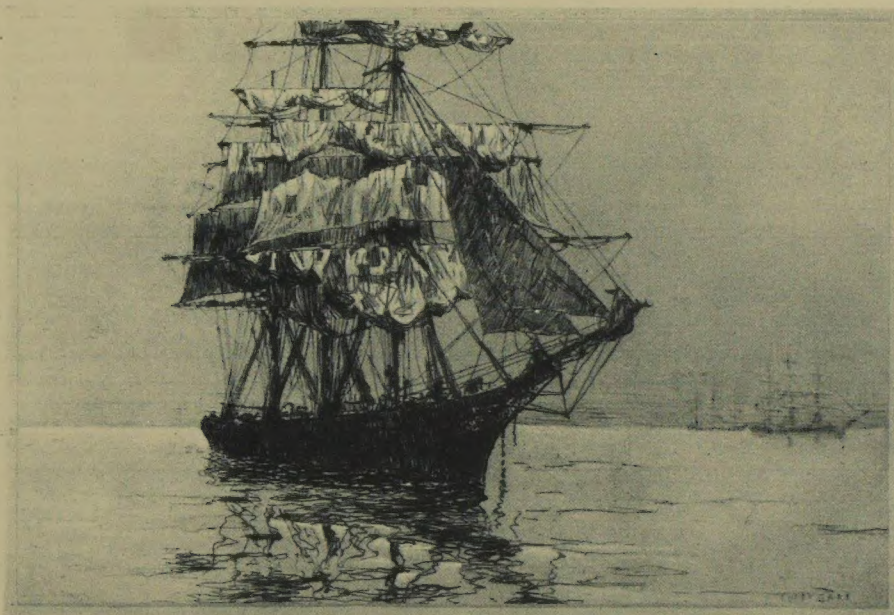
* "The Encyclopædia Britannica: A Dictionary of Arts, Sciences, Literature and General Information." The Three New Supplementary Volumes, Constituting, with the Volumes of the Latest Standard Edition, the Thirteenth Edition. (The Encyclopædia Britannica Company, Ltd., London; the Encyclopædia Britannica, Inc., New York.)

BRISCOE ETCHINGS: A "SALT-WATER" ARTIST.

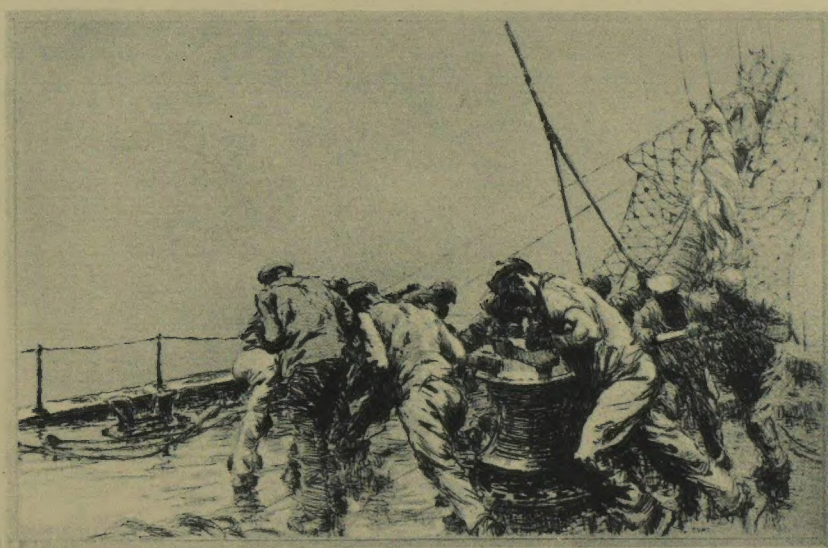
FROM ETCHINGS BY ARTHUR BRISCOE. BY COURTESY OF THE LEFÈVRE GALLERIES, 1A, KING STREET, ST. JAMES'S, AND THE PUBLISHER, MR. H. C. DICKINS, 9, GREAT PULTENEY STREET, W.1.



"THE SQUALL": A VIVID ETCHING OF A TWO-MASTED SAILING-SHIP SWEEPED BY WIND AND WAVE.

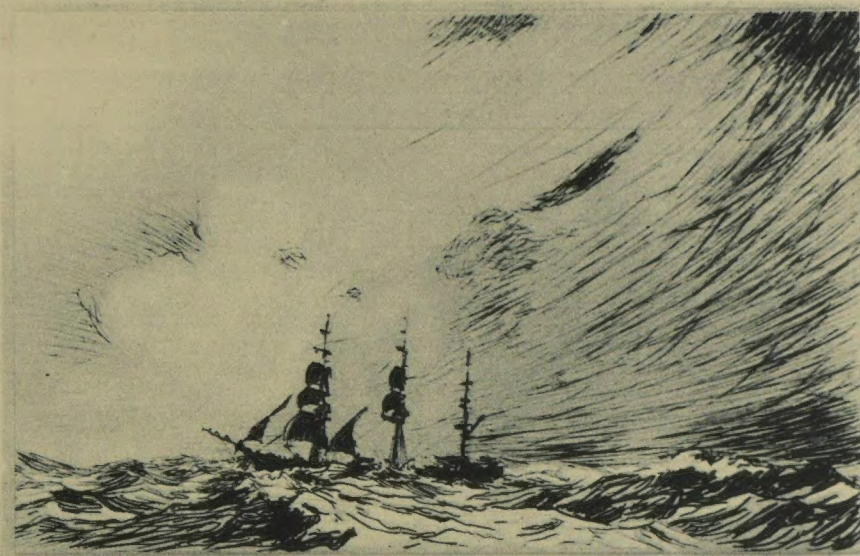


"CUTTY SARK": A FAMOUS SURVIVOR OF THE OLD SAILING DAYS—AN EXPERT STUDY OF HER RIGGING.

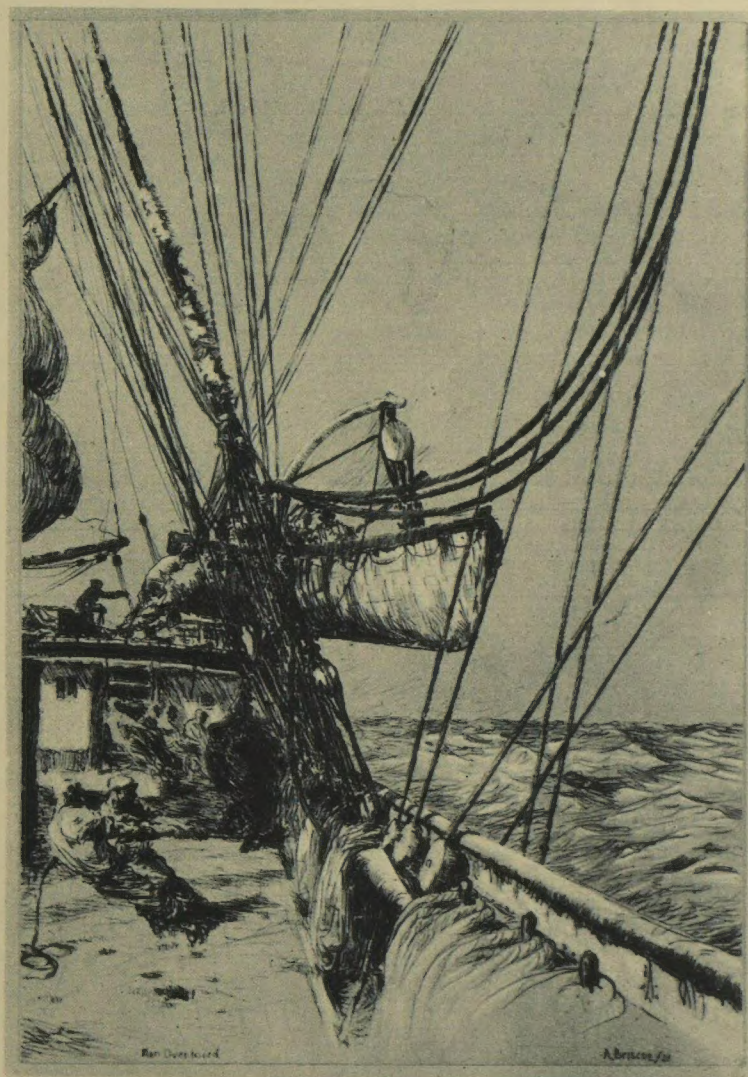


"THE CAPSTAN": A REMARKABLE ETCHING BY AN ARTIST WHO IS HIMSELF A PRACTICAL SAILOR.

Mr. Arthur Briscoe, of whose remarkable work we gave some examples in our issue of March 6 last, is holding this month, at the Lefèvre Galleries, the first exhibition of a complete set of his etchings and dry-points. As we noted under our previous reproductions, Mr. Briscoe is an experienced yachtsman, and during the war he commanded various coast-defence craft. Formerly well known as a marine painter, he lately took to etching, and his work in that medium is now in great demand among collectors. It is recognised that he has struck a new note in etching, both in his choice of subjects and his remarkable power of conveying atmosphere and weather conditions and the vigorous movements of men at work on shipboard. He is essentially a "salt-water" artist, and as a practical sailor is familiar with all the details of seamen's tasks and the rigging of sailing-ships. Mr. Briscoe writes on nautical subjects under the pen-name of "Cloye Hitch."



"THE ROARING FORTIES": ANOTHER STRIKING IMPRESSION OF A SAILING-SHIP IN HEAVY WEATHER.



"MAN OVERBOARD": A FINE REPRESENTATION OF VIGOROUS MOVEMENT—LOWERING A BOAT.



"WALKING UP THE TOPSAIL": A VIGOROUS STUDY BY AN ETCHER FAMILIAR WITH SAILORS' TASKS.

STRANGE "RECORDS OF THE ROCKS" IN THE MOUNTAINS OF MONGOLIA.

PHOTOGRAPHS SUPPLIED BY REUTERS, LTD.



FIGURES OF MOUNTAIN GOATS ENGRAVED ON A ROCK: ONE OF COLONEL KOZLOFF'S REMARKABLE DISCOVERIES IN MONGOLIA.



ASCRIBED TO THE SCYTHO-SIBERIAN PERIOD (1st MILLENNIUM B.C.): FIGURES OF STAGS AND GOATS CARVED ON A GRANITE ROCK IN THE ULAN-KHADI MOUNTAINS, S.W. OF URGU.



MYSTERIOUS ROCK INSCRIPTIONS FOUND BY COLONEL KOZLOFF: (LEFT) A ROCK INSCRIBED WITH LATIN CHARACTERS, AND (EXTREME RIGHT) ANOTHER ENGRAVED WITH A CAPITAL "A" AND A REPRESENTATION OF A HUMAN HAND.

"IN the year of white hen, 1501, first autumn moon, Tsokto Taichji, having hunted in the Northern mountains of Tseperlick Hangai-Khan, and his heart being saddened with longing for his elder sister, Galagota, pronounced these words, and wept: "Although there is a difference between the dwelling of Tengueri-Khan above and the Great Saints on the earth, yet in their happiness and love [in the sense of mercy] they are alike. Although there is a difference in the dwelling of Bodisata in the caves of Aguinista, and humans living upon golden earth having the heart of Bodi, yet in the matter of mercy and compassion they are alike. Although there is a difference between the laws and order of good Toushemils, the great khans on the earth, and the tribunal of Erlik-Khan (in the other world), still, in the judgment of right and wrong, they are alike. There is a difference between the dwelling and the body of a man, vainly seeking his food, and wild animals wandering in the woods and mountains—but in murder and satisfying their hunger they are alike. Although there is an outward difference between a man stealing the property of others from near and far, and a wolf wandering around a house and watching his prey, yet in their desire for food they are alike. Great as is the distance between Halha and Ognut Earth, far as is my sister Galagota upon the Onona river from me, ill on Orkhon and Tola, we are alike in our mutual wistfulness and love. Should we even never meet in this life, still in the next life, in each regeneration, we shall assist each other in all things, as a fond mother assists her child." Those words uttered with bitter tears have been remembered by Irhe, who accompanied Tsokto-Taichji, and has written them down in a book. For years later, in the year of the mouse, the members of the suite Daichen-Hja and Huin-Bator have cut his words upon the rock."—[Translation of a Mongolian Rock-Inscription of 1504.]



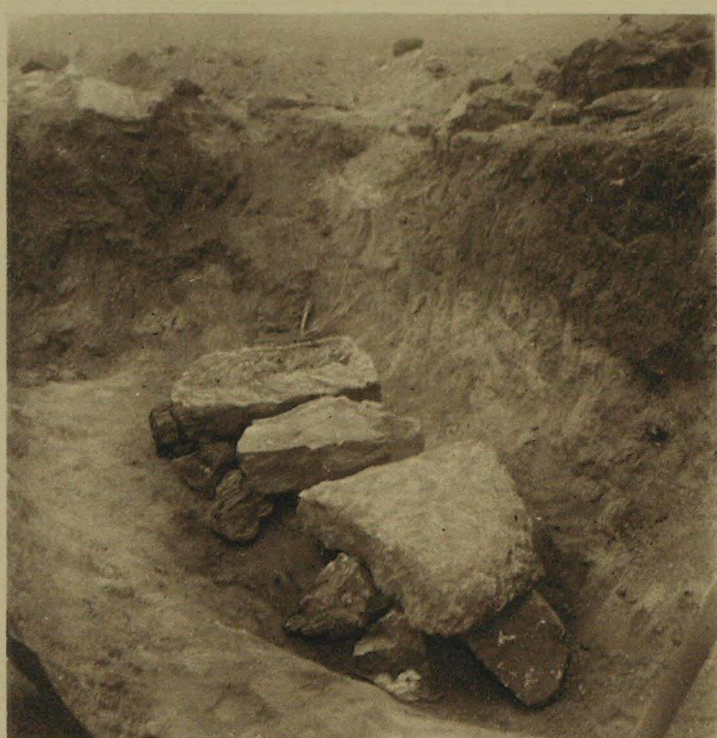
SHOWING A FIGURE OF AN ANIMAL (ON RIGHT) AND OTHER CARVINGS: ROCKS WITH CURIOUS INSCRIPTIONS FOUND BY THE RUSSIAN EXPEDITION TO MONGOLIA UNDER COLONEL KOZLOFF.

We illustrate here some of the remarkable discoveries made by the Russian Expedition to Mongolia under Colonel P. K. Kozloff, subsequent to those illustrated in our issue of August 1, 1925. After some three years' exploration in that country, Colonel Kozloff and his wife, who shared in the work, arrived back a few days ago at Leningrad, where the Russian Academy of Science and Geographical Society held a reception in their honour. Part of the expedition surveyed the central area of the Gobi Desert, and excavated the dead city of Khara-

Khoto. Colonel Kozloff brought back to Leningrad over four tons of archaeological specimens. "To the south-west of Urga," says Reuter's report of the expedition, "in a mountain region were found granite rocks known under the name 'Ulan-Khadi.' For the first time on these rocks have been discovered artistic engravings of animals, deer, and goats. This work relates to the Scythian-Siberian period, i.e., to the epoch of the first millennium before our era. These inscriptions evidently show a certain influence of ancient Chinese culture upon the art of the

[Continued opposite.]

DID GREEK ART AFFECT MONGOLIA? SCULPTURES PRIMITIVE AND "BYZANTINE."



A PECULIAR TYPE OF BURIAL: STONE SLABS PLACED ABOVE THE BODY—A TOMB EXCAVATED BY COLONEL KOZLOFF IN THE TOLA VALLEY, MONGOLIA.



A SPECIMEN OF PRIMITIVE SCULPTURE FOUND IN THE VALLEY OF THE TOLA RIVER: A HEADLESS FIGURE OF A MAN, WITH HUGE ARMS, SEATED CROSS-LEGGED.



CARVED WITH A DECORATIVE DESIGN IN THE BYZANTINE STYLE: A FRAGMENT OF A GRANITE SLAB FROM A TOMB DISCOVERED BY COLONEL KOZLOFF IN MONGOLIA.



MYSTERIOUS SCULPTURES IN A MONGOLIAN VALLEY: HEADLESS MONUMENTS ON THE SITE OF THE TOMB WHERE THE BYZANTINE SLAB WAS FOUND.



A LARGE STONE TORTOISE WITH ITS ARMOUR CARVED IN REGULAR HEXAGONAL DESIGN, AND ON ONE SIDE A FIGURE OF A SNAKE: A REALISTIC PIECE OF MONGOLIAN ANIMAL SCULPTURE.



A STONE LION AND A PILLAR CARVED WITH A HUMAN FACE: SCULPTURES FOUND IN THE VALLEY OF THE TOLA RIVER IN MONGOLIA, BY THE RUSSIAN EXPEDITION UNDER COLONEL KOZLOFF.

AN IMPRESSION OF A SEAL FOUND IN A TUMULUS IN THE TZURUMTE RAVINE.



Continued.

Mongolians who lived here." Colonel Kozloff photographed these inscriptions, and several are reproduced on the left page, with a translation of a Mongolian inscription made in 1504 on rocks near a Buddhist monastery. It relates to a famous sect-leader named Tsokto-Taichji, who was banished. "Particularly interesting," says the report, "are these Mongolian writings, artistically engraved on rocks hard as metal. Interesting, too, is a granite slab engraved with

Byzantine ornament, pointing to the strong cultural influence of ancient Greece on the people of Mongolia. The Scythian-Siberian world had been in touch with the great civilisations of the West and East. . . . Amid a steppe to the south-west of the Tola river was found a large stone tortoise ornamented with regular hexahedrons. On one side of it was carved a wriggling snake. Close by were two tombs, with a number of headless stone figures of human beings."

THE WORLD OF SCIENCE.

CONCERNING SNIPE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

BROWNING sang of the joys of the English countryside in April; but to many of us October affords thrills of another kind, and no less delicious. At any rate, this is true of the bird-lover and the sportsman-naturalist. For this is the great migration month, when we watch eagerly for the coming of our winter visitors. The hooded crow, redwing, fieldfare, brambling, and other "hedgerow" birds which we have come to associate with the delicious hues of autumn leaves lit up by the sun piercing the early morning mists, remind us that we must make the most of these hours of splendour—the great transformation scene which precedes the dull days ahead.

To the sportsman these associations form, perhaps sub-consciously, an exhilarating accompaniment to his less romantic pursuit of the birds of marsh and fen and of wooded glades where lush moss warns him off soft ground. For now the woodcock, the snipe, and his lesser cousin the "jack-snip" crowd in upon us; and more are yet to follow for at least a month to come. Hard weather on the Continent will greatly prolong and augment the arrival of these refugees. I might add materially to this list of winter visitants, but I want to dwell, just now, on the common and the jack snipe. And this because they present so much more for our consideration than is generally realised. They are much more than moving targets, or delicacies for the dinner-table to add zest to the day's sport. In coloration they are so alike that one has to examine them carefully in order to discover wherein they differ, though in the matter of size they contrast strongly, as well as in the relative lengths of the beak. This coloration is of the "obliterative" type, pale yellow longitudinal stripes running down the back contrasting with a dark, almost black, background. This is indeed a "protective" coloration, since it harmonises so perfectly with the dead and broken stems of rush and grass as to make the bird absolutely invisible so long as it remains immobile.

But examine the two birds a little more closely, and it will be noticed that the jack-snip has the

depends on our standard of what constitutes a genus. This varies greatly among systematists. Some regard even slightly different structural features, as distinct from differences conferred by coloration alone, as sufficient warrant for placing even closely-similar birds, as in the case of these two, in separate genera. And this is what has happened here. The fact that the jack-snip has but twelve tail-feathers and a breast-bone whose hinder border is incised by two notches, while the common snipe has fourteen tail-feathers and but a single notch on either side of the end of the keel of the breast-bone, is sufficient, they hold, to place the two birds in different genera. They

other differences between these two, but into these I need not enter. Enough has been said to show that these two birds present some very positive structural differences which seem to justify their separation into two different genera. The woodcock, by the older naturalists, was included with the snipe in one common genus. It is now placed in a genus by itself, and this seems to be justified by its anatomical characters. In the matter of its wind-pipe it more nearly resembles the common than the jack snipe, but it differs from both. It also differs markedly in regard to its coloration; and this evidently in harmony with the different environment in which it lives. So that we see that there is indeed a direct relation between the coloration of the haunts of these birds.

In one respect the woodcock differs conspicuously from the snipe, and that is in its rather heavily barred breast, which in the snipe is pure white. This is probably also related to this matter of protective coloration. I say "probably" advisedly. For we cannot regard every feature of the coloration as an "adaptation" to the demands of the environment. This much is shown in an interesting way if we examine the under-side of the wing. Here, in the common snipe, will be found a number of long white feathers, conspicuously barred with black. These are known as the "axillaries." Since they are never exposed save during flight, when the bird is travelling at a rate which makes details of this kind of no account, it is clear that their coloration is due to "idiosyncrasies of growth" rather than to serve any useful purpose. In the jack-snip the axillaries are either white or marked with dusky spots.

Finally, the habits and haunts of these two birds are somewhat different. The common snipe will travel in "wisps"; the jack-snip is a solitary bird. The manner of flight is also different. The common snipe breeds with us annually, in some numbers.

Yet the jack-snip has never been known to breed in this country. In the spring it returns to its northern home—Lapland, Finland, Poland, and Siberia. In this it agrees with the redwing, the fieldfare, and the

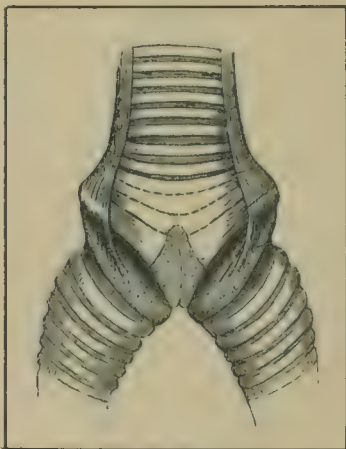


FIG. 1.—THE WIND-PIPE OF THE COMMON SNIPE — A DIAGRAM SHOWING THE LAST FOUR RINGS OF THE TRACHEA FUSED INTO A TRIANGULAR BONY BOX, AND OTHER MARKED STRUCTURAL DIFFERENCES FROM THE JACK-SNIPE'S WIND-PIPE (ADJOINING).

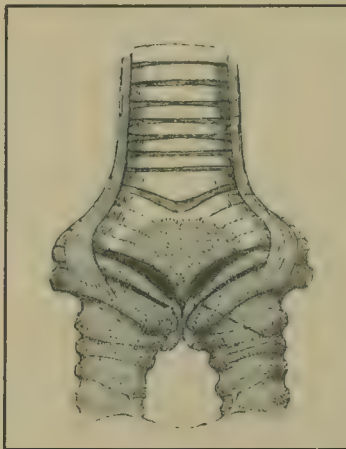


FIG. 2.—THE WIND-PIPE OF THE JACK-SNIPE: A DIAGRAM SHOWING THE "INTERCALARY" BAR AND CARTILAGE AT THE END OF THE TRACHEA, AND ITS GREATER LATERAL EXPANSION, AS COMPARED WITH THAT OF THE COMMON SNIPE (ADJOINING).

label the common snipe *Gallinago caelestis*; the jack, *Limnocryptes gallinula*. Some of my ultra-scientific friends will tell you that I am quite wrong about this. That the correct name for the common snipe is *Capella gallinago gallinago*. Let us leave it at that!

Some years ago I found that these two birds present also material differences in the structure of the lower end of the wind-pipe, or "syrinx." And these are quite worth taking note of here. In the common snipe the last four rings of the trachea, or wind-pipe, are fused or welded together to form a bony box, triangular in form, as may be seen in the photograph (Fig. 1). The bottom of this box, formed by the two sides of the triangle, is open, forming a passage on each side to the "bronchi," or tubes leading directly to the lungs. A pair of muscles, one on each side of the trachea, are inserted into the first pair of bony semi-rings of these bronchi, it will be noticed. They are voice-muscles.

In the jack-snip (Fig. 2), it is seen, there are also four fused rings at the end of the trachea. There should be five, but the lowermost is free, forming what I have called an "intercalary" bar, attached by a short, fibrous ligament to a pair of "sausage-shaped" cartilages, terminating, in the middle line, below the inner ends of the uppermost bronchial ring, to which, as in the common snipe, the voice muscles are attached. But more than this. It will be seen, in the jack-snip, that the fused "box" of the trachea is much more laterally expanded, and that it is surmounted by a tracheal ring having a triangular lower border and bronchial rings of a different form. There are yet



FIG. 3.—DISTINGUISHED BY THE CENTRAL YELLOW STRIPE ON ITS HEAD: THE COMMON SNIPE.

The common snipe, which breeds fairly extensively in Great Britain, differs from the jack-snip not merely in its larger size and the possession of fourteen tail feathers, but in its coloration. The common snipe is distinguished by the yellow stripe down the centre of the crown.

darker, richer, and more metallic coloration; and further, that, while the common snipe (Fig. 3) has a yellow stripe down the middle of the crown, in the jack (Fig. 4) this is marked by a broad black band. These, however, are in the nature of "specific" differences. The details of this coloration make no difference to their efficiency as a "mantle of invisibility." It is a coloration, be it noted, admirably adapted to harmonise with the environment amid which they pass their lives, and was derived, we may suppose, from a common ancestor. But in making this assumption we must be very cautious. By the older naturalists these two birds were regarded as but two species of one genus—and that may still be true. All



FIG. 4.—SMALLER THAN THE COMMON SNIPE, AND WITH A BROAD BLACK BAND ON THE CROWN: THE JACK-SNIPE.

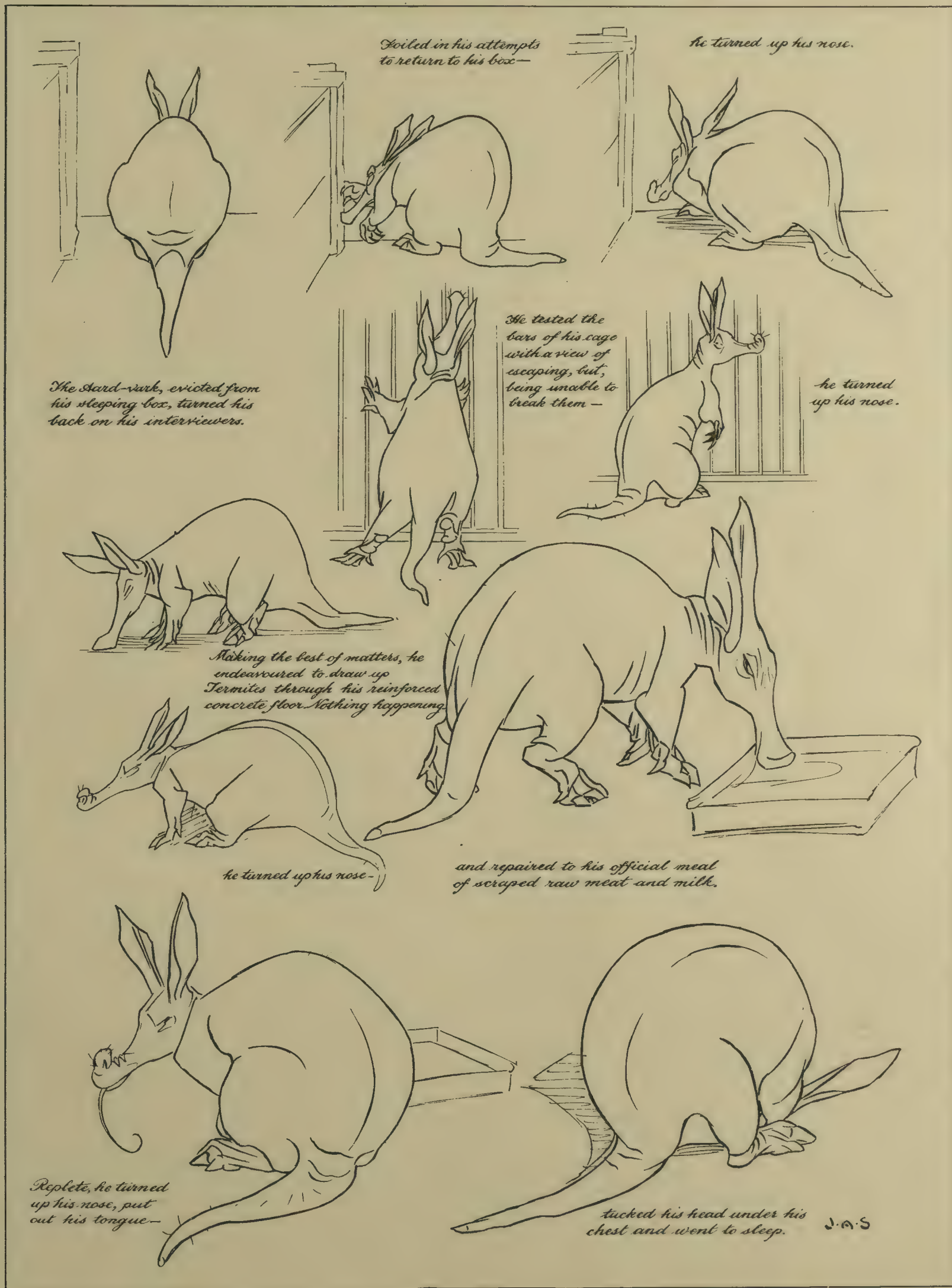
The jack-snip is not merely smaller, but has a darker, richer plumage, with beautiful metallic reflections. The head has a broad black band on the crown, but the general coloration in the two species is strikingly similar.

brambling. They have become physiologically adjusted to a lower mean summer temperature than ours, which would make the rearing of young impossible. It is this need for securing an optimum temperature which governs all their movements, and underlies the mystery of migration, not only in the case of these two species, but with all our migrants both summer and winter.

Enough, I hope, has now been said to show that, when we have taken note of the differences in coloration and size which obtain between these two birds, we have really only begun to grasp their peculiarities. And the more these are examined the more interesting these birds become. They become, indeed, something more than "just snipe."

HUMOURS OF THE "ZOO": STUDIES OF ANIMAL LIFE.—No. XXIX.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD. (COPYRIGHTED.)



AN INTERVIEW WITH THE AARD-VARK: THE EARTH-PIG THAT TURNS UP HIS NOSE.

"We have seen the new Aard-vark," says Mr. Shepherd, "and we find that the best resemblance to it in black and white was made by a blindfolded operator attempting to draw a pig. But the tail was at fault; here the artist should have concentrated on the kangaroo to make the picture perfect. Aard-varks live upon ants, which appear to be very fattening, judging by the 'Zoo' specimen, and impart a delicate flavour to the flesh, we read,

especially to the hams, which are greatly esteemed. But it must be 'aard-vark' getting fat on ants! This aard-vark has a disconcerting habit of turning up his nose—as one would say: 'You don't get a rise out of me!' He turned up his nose at US! Now a man cannot turn up his nose, and before we could think of a suitable retort, the aard-vark had tucked his nose under his chest and gone to sleep!"



The World of the Theatre.

By J. T. GREIN.



THE WISDOM OF MISS CONSTANCE COLLIER.—THE "MIDSUMMER NIGHT'S DREAM."

TOASTING my friend Mr. James Agate in honour of his successful year of office as President of the O.P. Club, Miss Constance Collier, amongst other interesting things, asked why it was that in these strange days there seemed to be an antagonism, or at least a distance, between actors and critics? Actors, actresses, critics, and authors, she thought, should be the greatest of friends. Critics were of the utmost value to the theatre, and should band themselves together against the Philistine and all his works. Mr. Agate, she thought, did not know more than twelve actresses in the whole of London. In what were called the old days, critics attended rehearsals and mixed with the players, and that gave them time to get their articles ready and to devote more space to the art of acting.

Personally, I say "Bravo" to these sentiments, but I know that there are many critics who are afraid of personal acquaintance with artists lest it should conflict with or influence their criticism. I remember a well-known critic saying that he wished that he had never made the personal acquaintance of artists, and that for this reason he avoided banquets and meetings where he was sure to be introduced to them. Now, in my opinion this is a very narrow view, and proves that the critic is not sure of his own character and impartiality as a judge. To know people personally does not imply that one ceases to be fair when official duty compels one to sit in judgment. If one knows an income-tax collector, one does not ask him, on the strength of personal acquaintance, to look upon returns with a favourable eye. If one knows a Judge and happens to come before his chair civilly or criminally, one does not anticipate subordination of the law. How often has it not occurred at the Central Criminal Court and Quarter Sessions that Judges had to sentence for misfeasance solicitors with whom they had been on terms of intimacy? True, the Judge could refuse in such a predicament to take the case; but the Judge who holds his office holy and beyond all personal influence will act with conscience, and his duty will prevail above all other human considerations. He may, in passing sentence, express commiseration and sympathy, but the law is law, and its ordainment is sacred.

When I was a young critic I was myself sometimes obsessed by this fetish of personal acquaintance, and I had an opportunity to test the judicial mind on this subject. I enjoyed the friendship of a Chief Magistrate of London, whom I frequently met at dinner parties, and one day, taking my courage in both hands, whilst we were enjoying nuts, wine, and weed, I said to him: "Now, suppose, Sir Somebody, that I were brought before you on a charge of being drunk and disorderly, what would happen?" And laughingly he replied: "It would give me the greatest pleasure to inflict on you thirty days without the option of a fine, for a man in your position should know that it is unbecoming to a gentleman to be drunk; and, particularly, disorderly."

Now, there is a great deal in that jest which, somewhat transposed, one could apply to the relationship between the dramatic critic and the artist. No artist who is an artist would expect leniency because he knows the critic; and no critic who is a real critic, a holder of scales, would demean his position as well as his moral sense by meting out favourable criticism to a friend in flagrant contradiction to his conscience. In fact, the critic who knows a great artist personally might consider his work with greater candour than that of the smaller fry, because he knows that those on the low rungs of the ladder may suffer by adverse criticism, whereas the man on the top is impervious to it, although it may benefit him. There is that

other tale which I like to remember, of the critic who had a love affair with an actress, and when she asked him what he would do if she failed to please him in the part—would he have the courage to speak the

When we meet socially we are on even ground; when the boards divide us I expect them to understand that I have to do my duty towards the public as well as them. Besides, there is a great advantage in knowing actors and actresses. By personal contact one gets a closer insight into nature; one learns to fathom their possibilities; one feels the extent of their limitations—their emotional limitations as well as their depth and breadth; and it is that knowledge that makes for greater surety of judgment. I hold that every human being is a world of its own, and demands exploration for better understanding. If I know the inwardness of an artist, I feel sure of doing him or her greater justice than if I merely see them on a first night, when, often under stress of excitement and nervousness, they are not able to give all that is in them. The office of the critic, to my mind, demands not only rigorous fairness, but also strength of character, particularly in these days, when first nights are often merely the mirage of a success. The greatest compliment that can be paid to a critic is not a vote of thanks for his praise, but the handshake of the actor whose work has been adversely criticised, and who says: "You gave me a bad criticism and I thank you for it. I know I was no good. Such depreciation outweighs ten times the value of lukewarm flattery."

The audience at the "Old Vic" knows its Shakespeare. The "Midsummer Night's Dream" is so familiar that their love of it serves to kindle a sharp perception. Familiarity with such poetry

does not dull the appetite; it only serves to whet the eager mind. There is an added joy in the journey through the poet's magic land, this realm of wonder and poesy of the "Dream," with the appreciative voice of the Old Vic audience in one's ear. They come not with concordances and realms of critical scholarship: for them "the play's the thing" wherewith to touch the conscience, and here they watch the pantomime of mortals and immortals, this antique fable and shaping fantasy which Theseus, the cold man of reason, could not understand.

Here Helena and Hermia, Demetrius and Lysander, and the substantial portion of good clay, the very practical Bottom, dance to the tune of the mischievous Puck and are tricked by the insubstantial fairies. For, whatever these earthy folk may do or say, there is ever in the background the echoing merry song, not free from satire—"I will lead them up and down."

It is in the fairy scenes, thanks to the delightful settings of Mr. John Garside and the admirable production of Mr. Andrew Leigh—whose Puck is so full of impish mischief—that the play most charms. The graceful Titania of Miss Gwynne Whitby, the imperious Oberon of Mr. Duncan Yarrow, and the sprites and fairies in dance and song create a picture full of beauty. Into it comes the company of rustics headed by Mr. Baliol Holloway as Bottom—what a fine, robust, broadly humorous character he makes of him! The Peter Quince of Mr. Garside is a fine foil. Would I could speak as well of all the other men in the company! That delicious quarrel between Helena and Hermia is full of spirit, for Miss Grace Allardyce, so vivacious and passionate at Hermia, and Miss Dorothy Massingham, as fair Helena full of tears, make a pretty pair. Good work is done by Mr. John Wyse as Lysander and Mr. Neil Porter as Demetrius.

Indeed, the whole performance is full of good work. No wonder laughter rippled through the house; no wonder the rafters echoed with applause when the curtain was finally rung down.



A HENRY JAMES FANTASY OF RETROSPECTIVE REINCARNATION DRAMATISED IN "BERKELEY SQUARE," AT THE ST. MARTIN'S: (L. TO R.) PETER STANDISH, KATE PETTIGREW, LADY ANNE PETTIGREW (MISS BEATRICE WILSON), MR. THROSTLE (MR. IVOR BARNARD), TOM PETTIGREW MR. BRIAN GILMOUR, AND HELEN PETTIGREW (MISS JEAN FORBES-ROBERTSON).

"Berkeley Square," by John L. Balderston in collaboration with J. C. Squire, is a play founded on an unfinished story by Henry James—"The Sense of the Past." Peter Standish, a modern young American who has inherited a house in Berkeley Square, mysteriously changes places with an eighteenth-century namesake and finds himself back in 1786, engaged to his cousin, Kate Pettigrew. Contented at first, he begins to hate the period and its ways, and, betraying a knowledge of the future, is thought to be possessed of a devil. Meanwhile, he falls in love with Kate's sister Helen. A touching farewell scene between Helen and Peter is beautifully played by Miss Jean Forbes-Robertson and Mr. Lawrence Anderson.—[Photographs by Stage Photo. Co.]

truth?—he said: "My dear, I would give it to you hot and strong, while to an unknown person I might be lenient and considerate."

Speaking for myself, I know many actors and actresses, and I seek their acquaintance with pleasure.



IN "BERKELEY SQUARE," AT THE ST. MARTIN'S: PETER STANDISH (MR. LAWRENCE ANDERSON), HAVING BEEN TRANSPORTED TO THE EIGHTEENTH CENTURY, FINDS HIMSELF ENGAGED TO KATE PETTIGREW (MISS VALERIE TAYLOR).

THE VOGUE OF THE SHIP-MODEL: A NEW NOTE IN DECORATION.

ILLUSTRATIONS REPRODUCED BY COURTESY OF "COUNTRY LIFE" (NEW YORK).



1. THE SHIP OF COLUMBUS: A MODEL OF THE "SANTA MARIA," MADE BY E. W. OTTIE.



2. AN EAST INDIAMAN OF 1800: ANOTHER MODEL BY E. W. OTTIE, OF BOSTON, MASS.



3. THE NAUTICAL MOTIF IN FIREPLACE DECORATION: AN AMERICAN EXAMPLE, AN 1830 SHIP-MODEL MADE BY AN OLD SEA CAPTAIN, AND ANDIRONS (DATING FROM 1740) OF CUT BRASS SURMOUNTED BY LITTLE SAILING-SHIPS OF STEEL.



4. A REAL MODEL FROM A FICTITIOUS SHIP: "THE FORTUNE OF THE INDIES."



5. A SPANISH GALLEON OF THE YEAR 1600: A MODEL MADE BY E. W. OTTIE.



6. THE SHIP-MODEL AS A DECORATION FOR THE LIBRARY OR LIVING-ROOM: A CHARMING EFFECT—ANOTHER VIEW OF "THE FORTUNE OF THE INDIES" BASED ON THE NOVEL OF THAT NAME PLACED UNDERNEATH IT.



7. THE SHIP-MODEL AS A DECORATION FOR THE OVERMANTEL: AN AMERICAN EXAMPLE, SHOWING HOW WELL IT MAY HARMONISE WITH A BACKGROUND OF WOOD PANNELLING.

As noted under the colour reproduction on page VI, the ship-model has lately come into vogue for purposes of home decoration, as well as a treasure for collectors. The above photographs accompanied an article by Captain Armitage McCann in the American "Country Life." No. 3 shows a fireplace in the house of Mr. Joseph L. Wharton, junr., of Meadowbrook, Pa. The model on the overmantel was made by an old Newport sea captain, and represents a ship of 1830. No. 7 illustrates a room in the house of Mr. Leland H. Ross, at Madison, N.J. Regarding Nos. 4 and 6, Captain McCann writes: "Another ship-

model incident, perhaps unique in the whole lore of ship-models, concerns itself with 'The Fortune of the Indies' and the book of the same name. . . . The story of a beautiful clipper ship-model, lost by an old New England family of ship-owners and ship-masters, and found again, to bring back vanished fortunes from China. . . . So graceful, so beautiful . . . was 'The Fortune of the Indies' in the pages of the book that one of the present writers resolved to make the fictional ship a real one, and fashioned a model of her for the authoress who had so vividly created a ship-model with words."

BOOKS OF THE DAY.

NOW that the "season of mists and mellow fruitfulness" has arrived, the publishers have produced once more a bumper harvest, and reviewers are toiling to gather in the sheaves. For my part, since the bounds of time and space are inelastic, I cannot profess to be a complete harvester. I do but glean the corners of the field.

Agricultural metaphor suits the personality self-portrayed in "THE DAYS OF MY LIFE," an Autobiography, by Sir H. Rider Haggard; edited by C. J. Longman; with illustrations; two vols. (Longmans, Green; 28s. net). The author of "King Solomon's Mines" set more store by his land studies than by his fame as a novelist. He would have preferred to be remembered by his "Rural England," "A Farmer's Year," and his missions to the Dominions on land settlement and emigration. He regarded his novels as a "by-product," regretting that they closed for him a more congenial career in the law, since clients and solicitors, paradoxically enough, distrust an advocate who displays a capacity for imaginative fiction. Yet he admits that "the reminiscences of Mr. Allan Quatermain . . . have amused me not a little, perhaps because . . . Allan Quatermain is only myself set in a variety of imagined situations."

In the public memory, however, I think Rider Haggard will live as a writer rather than as a land-reformer. He felt this himself, with some reluctance, and he discusses frankly the relative merits of his stories and their prospects of survival. Very interesting are his recollections of his early days in South Africa, where he gathered material for his romances. I remember as a boy (who, indeed, does not?) revelling in the exploits of Umslopogaas, the Zulu warrior. Umslopogaas, it now appears, was a real person, and here we learn all about him. He was aware of his literary renown, but cared little for it. "Yet I am glad," he said, "that Indanda has set my name in writings that will not be forgotten, so that, when my people are no more a people, one of them at least may be remembered." A photograph of Umslopogaas, taken the day before his death, is reproduced, and Sir Rider says of it: "The face might have served some Greek sculptor for the model of that of a dying god."

I wish I could convey more adequately the many-sided interest of this absorbing book—the self-revelation of a unique and complex mind, at once imaginative and practical, humorous and deeply religious; a strong believer in psychic influences, and an ardent patriot. The work covers the first fifty-six years (1856 to 1912) of Rider Haggard's life. In 1913, "by his wish, the entire MS. was sealed up and put away in Messrs. Longmans' safe, and was seen no more till after his death." It was by his wish too, that the preparation of the work was undertaken by the friend to whom, I think, John Lane once referred as "the prince of publishers." With characteristic modesty Mr. Charles Longman writes: "I hope I have not bungled or failed in the execution of this labour of love." It is hardly necessary to say that he has not.

Rider Haggard lived through the war, and died only last year, but much in this pre-war autobiography is prophetic. In reply to criticism of his stories as sanguinary, he writes: "Personally, I hate war; and all killing, down to the destruction of the lower animals for sport, has become abominable to me. But while the battle-clouds bank up I do not think that any can be harmed by reading of heroic deeds." Again: "There is such a thing as righteous war, and if my land were invaded I should think poorly of anyone, myself included, who did not fight like a wild-cat." And again: "I believe in conscription. I think it would be the grandest gift that Heaven could give to Britain; that it would lighten the terrible burden of anxiety which haunts many of us."

Significant, too, in the light of recent tendencies in the Far East, was his speech to the Canadian Club at Ottawa in 1905, on the supreme need of peopling the Empire; of getting people out of the cities on to the land. "Imagine," he said, "the state of affairs when, not little Japan, but great China, with her 400,000,000 people," land-bred men with nowhere to live, having acquired modern armament, casts her eyes around for worlds to conquer, and sees an island continent half-vacant.

On the literary side, also, Rider Haggard's memoirs are rich in interest. He records his friendships and correspondence—some delightfully intimate—with famous contemporaries, such as Stevenson (who wrote from Samoa

about "King Solomon's Mines"), Kipling, Hardy, Besant, and Andrew Lang (who collaborated with him in "The World's Desire"). Rider Haggard's "Cleopatra" and "Nada the Lily" first appeared serially in this paper, and Lang used to write our page "At the Sign of St. Paul's." Rider Haggard disliked "professional critics," who did not, he thought, appreciate the knowledge and research involved in his stories, especially those founded on Icelandic sagas. "Little do these gentlemen know," he says, "the harm they do sometimes"; and he recalls how Thomas Hardy, at the Savile Club, having read a notice of one of his own books, pointed out to him a certain passage. "There's a nice thing to say about a man," he exclaimed. "Well, I'll never write another novel." And he never did." Presumably the novel in question was Hardy's "The Well-Beloved," which ran serially in *The Illustrated London News* in 1892, and appeared in book form in 1897.

Speaking personally, as I browsed on these two ample volumes of Rider Haggard's memoirs, I recalled the only occasion when I saw him and heard him speak, years ago, at a dinner of the Authors' Club. I reflected also how time has discredited that cheap old gibe of J. K. Stephen's—written in 1891 and prompted, it may be, more by an ingenious rhyme than critical sincerity—anticipating a future

When there stands a
muzzled stripling,
Mute, beside a muzzled bore:
When the Rudyards
cease from Kipling
And the Haggards
Ride no more.

To-day we all
regret that Sir
Rider has gone to seek Umslopogaas in the shades, while rejoicing that the author of "Debits and Credits" has given proof that he is still alive and "Kipling."

No one would have been more attracted than Rider Haggard, I imagine, to such a book as "THE ENGLISH

Jefferies, and his descriptions combine with the excellent photographs to give a charming picture of rural England.

One English county is treated on a larger scale, and with colloquial humour on the literary side, in "UNKNOWN SUFFOLK," by Donald Maxwell, being a series of unmethodical explorations illustrated in line and colour by the author (Lane; 15s. net). Mr. Maxwell's numerous water-colours and drawings are as delightful as only he can make them, and the record of his "peregrinations," enlivened by talk with his companions—Brown, Eve, Scylla and Charybdis—makes the most readable topography I know. One chapter describes his war experiences in the R.N.V.R. off the East Anglian coast, where he found himself in the same naval motor-launch as Mr. Frank Mason, then acting as artist-correspondent of this paper. Mr. Maxwell recalls how, in 1915, the captain of a submarine "offered to stand me three pints of beer if I could paint his ship to render it entirely invisible. I closed immediately with the bargain." Thus he claims the first "dazzle" ship, *pace* Mr. Norman Wilkinson.

One English town is treated on a still larger scale in "UNKNOWN BRIGHTON," by George Aitchison; with twenty-four reproductions from aquatints and numerous text illustrations by Stella Langdale (Lane; 7s. 6d. net). Hitherto I have fancied that I knew Brighton, but now I know that I don't. Author and illustrator, in this surprising book, take me back "beyond the somewhat hectic glamour of the Regency days," back to the little fishing town that sent its men to fight at Senlac, and was finally washed away by storms. "Like the 'Forsaken Merman' of Arnold's poem, this fisher town of Brighton under the sea calls to the pleasure town of Brighton on the shore." But this romantic record of Brighton is not all devoted to the antique and prehistoric. It tells also of war-days, when the Pavilion was a hospital for Indian soldiers, and it finishes up with a most eerie modern ghost story.

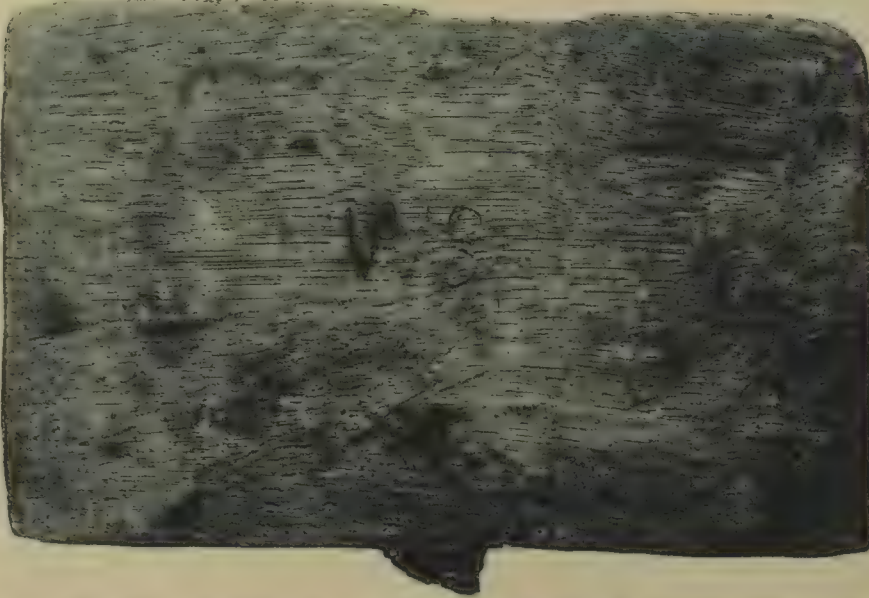
Though the name of a county occurs in the title, there is less topographical than literary interest in "A WILTSHIRE PARSON AND HIS FRIENDS," the correspondence of William Lisle Bowles; with four hitherto unidentified reviews by Coleridge; edited by Garland Greever (Constable; 10s. 6d. net). Mr. Greever is an American scholar, of Harvard, who was in England in 1914-15, and then unearthed most of these letters (now published for the first time) from various private sources. I see from one that Southey visited Bude, Clovelly, and Tintagel in 1837.

The new letters concern Bowles, the parson-poet, in his relations with more famous contemporaries, including Coleridge, Wordsworth, Byron, Lamb, Sheridan, and Moore, as well as Lord Lansdowne of Bowood, the "Mæcenas" of whom Bowles, at Bremhill, was a neighbour. Mr. Greever regards as the "plum" of the collection the pair of letters from Coleridge on reviews he had been writing, and sending Bowles his tragedy, "Osorio." Coleridge found the reviewer's lot a harassing one, and I feel some sympathy with him. "I am almost weary of the terrible," he says of certain tales of "horror and mystery," "having been an hireling in the Critical Review for these last six or eight months." Nor was tragedy-writing more congenial. "It is done," he says, "and I would rather mend hedges and follow the plough than write another."

From the Vicar of Bremhill I turn to "THE VICAR OF WAKEFIELD," a Tale by Oliver Goldsmith; illustrated with twenty-four coloured designs by Thomas Rowlandson; with an Introduction by George Saintsbury (Printed at the Chiswick Press for Constable and Co. and Houghton Mifflin Co.; 31s. 6d. net). This edition of the famous old classic is chiefly remarkable for the beautiful reproductions of Rowlandson's plates, and for Professor Saintsbury's delightfully discursive preface, defending them against the strictures of his friend, the late Mr. Austin Dobson, who called them "coarse-rotundities."—C. E. B.



WHERE THE DISCOVERY OF THE HORN-BOOK WAS MADE DURING THE REMOVAL OF A PARTITION: A BED-ROOM IN ANNE HATHAWAY'S COTTAGE CONTAINING A FINE ELIZABETHAN "FOUR-POSTER."



DID THE BOY SHAKESPEARE CUT THESE LETTERS WITH HIS PEN-KNIFE? A REMARKABLE DISCOVERY IN ANNE HATHAWAY'S COTTAGE—THE OAK MOUNT OF A HORN-BOOK CARVED WITH THE OWNER'S INITIALS—APPARENTLY "W.S." A discovery of extraordinary interest was made recently in Anne Hathaway's cottage, the birthplace of Shakespeare's wife, at Shottery, near Stratford-on-Avon. The removal of a partition, put up about a century ago, in one of the bed-rooms, disclosed a gap under the floor partly filled with dust and rubbish. Among this rubbish was found a piece of oak (8 5-8 in. long by 5 3-8 in. wide, and 1/4 in. thick) which turned out to be the wooden mount of an early horn-book, with the owner's initials carved on the back with a pen-knife. They are apparently "W.S." (Shakespeare's initials), though some read them "W.B."

It is considered quite possible that the horn-book may have belonged to Shakespeare as a boy.

Photographs by Topical.

COUNTRYSIDE," by Ernest C. Pulbrook; with 126 illustrations from photographs (Batsford; 12s. net), though it deals with the picturesque and traditional aspect of the land, rather than economic questions. This is a second edition of a work first issued in 1914, and its purpose is to do for the country what is done for the town in a book I reviewed last week—"Lost London," by Beresford Chancellor. "So many old landmarks are being swept away," writes Mr. Pulbrook, "that it seems time to call a halt and at least to take a survey before the old is banished by the new." He writes in the spirit of Richard

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY TRANSOCEAN (BERLIN), ELLIOTT AND FRY, SPORT AND GENERAL, BERESFORD, BARRATT, AITKEN, LAFAYETTE, AND I.B.



APPOINTED A JUDGE:
MR. ALBERT CHARLES
CLAUSON, K.C.



AN EXPLORER'S
WIDOW: THE LATE
LADY STANLEY.



WOUNDED IN THE WANHSIEN FIGHT: LT.-COM.
ACHESON, D.S.O., OF H.M.S. "COCKCHAFER,"
IN THE CATHOLIC HOSPITAL AT HANKOW.



GEN. VON SEECKT,
EX-COMMANDER OF
THE REICHSWEHR.



GERMAN WAR MINISTER,
1909-12: THE LATE
GEN. VON HEERINGEN.



ONE OF THE LAST
OF GLADSTONE'S MIN-
ISTERS: THE LATE SIR
ARTHUR ACLAND, BT.



LORD AND LADY
DESBOROUGH'S TRAGIC
LOSS: THE LATE
HON. IVO GRENFELL.



THE FIRST WOMAN PRESIDENT OF THE
CONSERVATIVE PARTY CONFERENCE:
DAME CAROLINE BRIDGEMAN.



A POPULAR MEMBER OF THE ROYAL FAMILY BACK
IN LONDON: LITTLE PRINCESS ELIZABETH, DAUGHTER
OF THE DUKE AND DUCHESS OF YORK.



DRAMATIC CRITIC OF THE "TIMES"
FOR THE PAST TWENTY-SEVEN YEARS:
THE LATE MR. A. B. WALKLEY.



WINNER OF THE ENGLISH LADIES'
GOLF CHAMPIONSHIP: MISS MOLLY
GOURLAY.



AN ANGLO-GERMAN TRADE CONFERENCE: MRS. ASHLEY, BETWEEN DR. CUNO
(LEFT) AND HERR DUISBERG; SIR ROBERT HORNE (CHAIRMAN), BEHIND
HER; AND COL. ASHLEY (MINISTER OF TRANSPORT) BEHIND HIM.



RUNNER-UP IN THE ENGLISH
LADIES' GOLF CHAMPIONSHIP:
MISS ELSIE CORLETT.

General von Heeringen was German War Minister for four years from 1909, a period during which the German Army was enormously increased.—General von Seeckt resigned owing to the controversy caused by his allowing the ex-Crown Prince's eldest son to serve with the Reichswehr without consulting the Reichswehr Minister.—Sir Arthur Acland, who was M.P. for Rotherham, 1885-99, was Education Minister in Mr. Gladstone's last Cabinet, formed in 1892. He had previously been Steward of Christ Church, Oxford, and Senior Bursar of Balliol.—Lieut.-Commander L. S. Acheson, of H.M.S. "Cockchafer," was shot in the side during the naval action at Wanhhsien, on the Yangtze, but continued to direct operations for a long time as he lay wounded on the deck.—Lady Stanley's wedding to the late Sir H.M. Stanley took place in Westminster Abbey in 1890. She was a distinguished painter, and her portrait of him was in the Academy,

He died in 1904, and three years later she married Dr. Henry Curtis.—Mr. A. C. Clauson, the new Judge, has for some years had the leading practice at the Chancery Bar, and has been prominent before the House of Lords and the Judicial Committee of the Privy Council.—Mr. Ivo Grenfell, the only surviving son of Lord and Lady Desborough, died recently from the effects of a motor accident. His two elder brothers were killed in the war. He served as a volunteer in the Archangel Expedition.—Dame Caroline Bridgeman, wife of the First Lord of the Admiralty, presided (as Chairman of the Council) at the annual Unionist Conference recently held at Scarborough.—Mr. A. B. Walkley had been dramatic critic of the "Times" since 1899. He was formerly Assistant Secretary to the Post Office.—British and German industrial leaders recently met in a trade conference at Broadlands, Romsey, the home of Colonel Wilfrid Ashley, Minister of Transport.

SINCE THE WANHSIEN FIGHT—"ZEEBRUGGE ON A SMALL

PHOTOGRAPHS BY SPORT AND



1. WOUNDED IN THE FIGHT AT WANHSIEN: A GROUP OF BRITISH SAILORS IN THE CATHOLIC MISSION HOSPITAL AT HANKOW, WITH TWO OF THE VOLUNTARY NURSES.



2. FLAG-SHIP OF THE COMMANDER-IN-CHIEF ON THE CHINA STATION: THE BRITISH CRUISER "HAWKINS" BERTHED OFF THE BRITISH CONCESSION AT HANKOW—SHOWING THE HONG-KONG AND SHANGHAI BANK (EXTREME LEFT).



4. BRINGING ASHORE AT HANKOW MEN WOUNDED IN THE WANHSIEN FIGHT: A STRETCHER-CASE CARRIED ALONG A GANGWAY BY SAILORS OF H.M.S. "DESPATCH."



5. THE FUNERAL OF WANHSIEN HEROES AT ICHANG: LOWERING THE COFFIN OF LIEUT. C. F. WEDGE (H.M.S. "COCKCHAFFER") AND LIEUT. A. R. HIGGINS AND ABLE SEAMAN N. J. FARMER (BOTH OF H.M.S. "DESPATCH").



9. EVIDENCE OF THE HEAVY FIRE TO WHICH H.M.S. "COCKCHAFFER" WAS SUBJECTED AT WANHSIEN: HER FORWARD 6-INCH GUN, WITH THE ARMOUR PLATING FULL OF SHOT-HOLES.



10. SHOWING THE HOLE MADE BY A CHINESE SHELL, WHICH DID NOT EXPLODE: PART OF H.M.S. "BEE", FLAG-SHIP OF THE YANGTZE GUN-BOATS.

At the moment of writing, the latest news from China is that Yang Sen, the general whose truculence led to the naval action at Wanhshien on September 5, had been appointed to command a Cantonese army. Hitherto he had been regarded as an adherent of Wu Pei Fu, an enemy of the Cantonese. An anti-British boycott has continued at Wanhshien and Chungking. Naval reinforcements have been sent to China, and on October 11 the aircraft-carrier "Hermes" arrived at Hong-Kong and nine destroyers, at Singapore. Fuller details of the fighting on the Yangtze, in which several British officers and men were killed and others wounded, and of the events that led up to it, have recently been published. Thus the "Times" correspondent at Peking writes, in a despatch published on October 6, of "the astonishing exploit of the British Naval Detachment at Wanhshien. . . . Twenty-five officers and men coolly steamed into a trap around which 20,000 hostile troops were grouped, and, under the fiercest blare of fire from artillery, machine-guns, and small arms, snatched a handful of

SCALE": RECENT PHOTOGRAPHS FROM DISTRACTED CHINA.

GENERAL: No. 7 BY C.N.



3. AMERICANS ON GUARD IN THE FRENCH CONCESSION AT HANKOW: A SCENE TYPICAL OF THE STATE OF AFFAIRS IN CHINA.



4. WITH A MACHINE-GUN IN POSITION: FRENCH SAILORS ON GUARD AT A BARRICADE ON THE FRENCH BUND AT HANKOW.



7. SOLDIERS OF WU PEI FU: TYPICAL CHINESE TROOPS, WHOSE EQUIPMENT ALWAYS INCLUDES AN UMBRELLA (SEE CENTRAL FIGURE).



8. A TYPICAL CROWD AT HANKOW: A CONGESTED CORNER AT THE INTERSECTION OF THE BRITISH AND NATIVE TERRITORIES.



11. BRITISH VOLUNTEERS AT HANKOW: AN H.B.V. POST IN KAI SHIEN ROAD; ON RIGHT (SITTING ON SANDBAGS) MR. R. M. McD. PARR, WHO ACCOMPANIED PRINCE GEORGE WHEN ASHORE AT HANKOW.



12. BRITISH SAILORS AT HANKOW IN TROPICAL KIT: A DETACHMENT FROM H.M.S. "DESPATCH" GOING OFF DUTY AFTER AN ALL-NIGHT GUARD AT THE HONG-KONG AND SHANGHAI BANK.

imprisoned British sailors from under the noses of their captors. It was Zeebrugge on a small scale. . . . The detachment, and the crews of the two tiny river gunboats that supported them, upheld the finest of the traditions of the British Navy. . . . The facts recorded show clearly enough that the Chinese brought the trouble on themselves." The two gunboats, it may be recalled, were H.M.S. "Cockchafer" and "Widgeon," and the relief expedition arrived in the S.S. "Kiawo," a hastily armed river steamer. The expedition was prepared at Ichang (above Hankow), and was formed of detachments from H.M.S. "Despatch," "Mantis," and "Scarb." Wanhshien is a port a thousand miles up the river Yangtze, halfway between Ichang and Chungking. The names of the wounded British sailors in photograph No. 1 are: A. G. Goodier, A. C. Gritt, D. W. Lynn, C. Bees, F. H. Image, W. G. Molyneux, A. C. Estcourt, R. H. Crabtree, W. G. Stedman, A. Longhurst, and E. E. Westaway.

Home Decoration: Signs of a New British "Period."

By SHIRLEY B. WAINWRIGHT.

STUDENTS of art in future generations will find it difficult to identify the present age with any particular style of decoration or furniture. It will appear to them a period of confusion and instability, without aim or inspiration, and contributing little of any real value to progress in the arts. Until recently, there has been no appreciable impulse of adventure and little indication of the evolution of a modern style reflecting logically the life and conditions of the

adapters but few real designers. Their work is, no doubt, often done with considerable skill, and a certain element of individuality creeps in at times, but one finds little evidence of real inventive power and no progressive impetus. Domestic decoration and equipment has become a vast and complicated industry, with the designer relegated to a subsidiary position. It caters mainly for a prosperous class which in olden times was negligible, but which, in these days, has

become the dominant influence. The wealthy and aristocratic patron by whom the arts were nourished in past ages has almost disappeared, and the business community controls the situation. Under the conditions which have prevailed for a long time in this country, a designer with inventive powers is hampered by reactionary influences in a naturally conservative community and some highly organised and powerful commercial interests inimical to any essential change in the existing order of things. There is, however, a strong spirit of revolt among the younger school of architects and decorators against the paralysing influence of this persistent bondage to traditions and precedent, a spirit which augurs well for the future. We have un-

to plain fabrics, many of which are delightful in colour and texture and illustrate the great strides which have been made in the dyeing industry. The better class of furniture which is being produced at the present time relies for its appeal on the natural beauty of choice woods rather than on superimposed ornament or meretricious interest—a most encouraging tendency. There is, throughout, a sense of restraint which reflects a great improvement in general taste. People are no longer afraid of rich and strong colours, and make effective use of the many beautiful and inexpensive textiles which are available; while the spirit of the age is reflected in modern upholstery, which has developed on somewhat extravagant lines, chairs and settees achieving a degree of luxury which has never been surpassed, and is highly significant of our times.

Our essential weakness lies in the lack of any inventive and progressive urge, any desire for exploration and adventure. If a designer has anything fresh of interest to say in the artistic sense, we give him little encouragement to say it. We dip into the past, which has the effect of preventing the production of anything that will interest the future. Generally speaking, our decoration is not so much in bad taste as lacking in life and distinction. Compared with the people of other nations, English folk are terribly afraid of letting themselves go. They are self-conscious, and distrust personal impulses, preferring to play for safety and "correctness" as represented by the prevailing fashion. They are, moreover, suspicious of anything in art which is not familiar, and, distrusting their own judgment, avoid the issue by a negative gesture.

There are signs, however, of a change of heart, tendencies which are favourable to a healthy revival in the decorative arts, and which may pave the way for a new and interesting period in our art history. Furniture manufacturers are themselves tired of reproducing the same type of design, and are seeking for new ideas. The Exhibition of Decorative Art held in Paris last year has undoubtedly had a stimulating effect, and some of our more enterprising firms, impressed by what they found there, and influenced perhaps by the generally feeble character of the work displayed in the British section, wisely sent their designers over to study the work of



MODERN WOODWORK IN THE EIGHTEENTH-CENTURY MANNER: A PINE-PANELLED ROOM ON THE LINES OF THE QUEEN ANNE PERIOD.

A modern pine-panelled room by Messrs Osborne and Co., Ltd., Grafton Street, showing the traditional lines of the Queen Anne period; a good example of modern woodwork and craftsmanship. The ceiling is finished a deep vellum colour to tone with the walls.

times. The revolt which took place in the latter part of last century against the uncouth barbarities associated with the Victorian Era expressed itself ultimately in an enthusiasm for the beauty of the work bequeathed to us by the great craftsmen of the past, rather than in any lasting creative impulse, and accomplished little beyond ushering in an age of reproduction and the vogue for "antiques" which still persists. Most of the decoration and furniture, for a generation past, has been copied or adapted from the productions of these old master craftsmen, a practice which has been sedulously fostered by commercial influences; the development of highly organised industrial production having, in a large measure, taken the initiative out of the hands of the designer. This borrowing of ideas from the past has been fostered by the wealth of inspiration and technical ingenuity accessible in our museums, supplemented by a continuous stream of publications faithfully recording the achievements of designers and craftsmen of every period and nationality, from the contents of palaces to humble examples of peasant art, and encouraging a facile, indolent, and somewhat promiscuous indulgence in the forms and idioms of the past.

In earlier times the decoration and equipment of the home bore a clearly defined relationship to the character of the house itself. Developments in architecture were accompanied by corresponding developments in decoration and furniture—a harmonious intimacy which persisted until about the middle of last century, when the *liaison* ended and interior decoration began an independent career. Nowadays architects are rarely commissioned to design interior fittings or furniture, or even consulted in the matter; so that householders have no one to turn to for expert guidance except the salesmen in furnishing establishments. The result is that in the decoration of many modern houses, particularly in town and in the suburbs, one finds no broad conception and little cohesion, the rooms usually exhibiting a series of unrelated "schemes" aping the characteristics of some particular style or period, as interpreted by a trade draughtsman who is still expected to ring the changes on the familiar styles, and harks back persistently to old examples for his detail and ornament. We have, as a consequence of these conditions, a great many ingenious

doubtedly designers of brilliant talents at the present time, anxious and able to produce good, sound individual work, which would regain for us our prestige among the civilised nations, but, confronted by the inertia, the passive resistance, of the public and the trade, their talents are in danger of running to seed. It would seem to be a stupid thing to ignore creative ability which should surely be fostered as a national asset.

Notwithstanding our curious lack of enterprise, however, and our lukewarm support of creative energy, one has to admit that in the matter of refinement and comfort, the average home of the present day is immeasurably superior to the typical domestic environment of our parents. There is far less indulgence in vulgar and superfluous ornament. Our walls, instead of displaying tedious expanses of repeating pattern, are at last performing their rightful functions as backgrounds, providing a pleasant, harmonious setting for furniture and fabrics. We find simple panelled effects or interesting and restful textures obtained by transparent glazes, lustrous metallic surfaces, or even plain plaster, to which a live surface is given. Crudely designed carpets have given place to low-toned rugs, to reproductions in subdued tints of the best type of Oriental design, or



WITH PANELLED DOORS TO CONCEAL CUPBOARDS AND WASHBASIN: A TASTEFUL MODERN BED-ROOM IN MID-EIGHTEENTH-CENTURY STYLE.

This simple panelled room was recently fitted in a London house by Messrs Osborne and Co., Ltd., of Grafton Street. The room is based on the lines of the simple decoration of the mid-eighteenth century, successfully hiding cupboards, washstand, and fittings behind panelled doors. The rest of the walls have splats fixed to form large panels, and the whole is then painted and appears to be a solid panelled room. The colouring of the walls and ceiling is in very pale coral, giving a beautiful glowing effect of sunlight.

modern Continental artists, so courageous, entertaining, and imaginative, compared with our own timid and characterless productions. Some of these British firms have since ventured on a new type of design, inspired mainly by the exhibition, but showing a considerable degree of skill and originality. These designs have been taken up by the

(Continued on Page 730.)

THE BEAUTY OF THE LONDON HOME.

STUDIES IN THE ART OF INTERIOR DECORATION.



A BEAUTIFUL EXAMPLE OF THE CHINESE *MOTIF* IN INTERIOR DECORATION:
THE LACQUER ROOM IN THE HOUSE OF SIR JOHN AND LADY MULLENS.

The Lacquer Room in Sir John and Lady Mullens's house at 6, Belgrave Square, has been carried out in a beautiful shade of red, not too bright, but restful to the eye, the same colour being used for the ceiling, the interior of the panels being in a soft buff colour and the Chinese decorations of landscapes, birds, and flowers being painted in their natural colourings, the whole beautifully toned to give the necessary effect of age. The

mantelpiece was constructed from an old Chinese screen, the piers having been made from the Chinese painted glass panels, and these are lit from inside, giving a charming effect at night. The colourings of the rest of the mantelpiece harmonise with the walls. The electric fire is sunk into a black marble hearth. The carpet and curtains are black. Lady Mullens's Blue Drawing Room is illustrated on page v.

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will be gladly sent on request; it is full of practical suggestions and is quite different from any other book about furnishing and decoration.

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DECORATION IN THE HOME: BEAUTIFUL LONDON INTERIORS.



THE PALATIAL
LONDON HOME OF
LORD AND LADY
LOUIS MOUNTBATTEN:
THE FIRST
DRAWING-ROOM
AT BROOK HOUSE,
WITH PAINTED
CEILING AND
INLAID FLOOR,
AND WALL PANELS
INTERSPACED
WITH MIRRORS.



DECORATED IN
THE STYLE OF
LOUIS XVI.:
THE SECOND
DRAWING-ROOM
AT BROOK HOUSE,
WITH OAK FLOOR
ELABORATELY
INLAID WITH
BOXWOOD AND
EBONY—(BEYOND)
THE PILLARED
ANTE-ROOM LEADING
TO THE FIRST
DRAWING-ROOM.

Brook House, Park Lane, the residence of Lord and Lady Louis Mountbatten, is one of the most luxuriously decorated houses in London. Lord Louis, who is the younger son of the late Marquess of Milford Haven (formerly known as Prince Louis of Battenberg), married in 1922 Miss Edwina Ashley, elder daughter of Colonel Wilfrid Ashley by his first wife, who was the only child of the late Sir Ernest Cassel. Our illustrations show the First and Second Drawing-Rooms

at Brook House, with the Ante-Room connecting them. The First Drawing-Room has a finely painted ceiling. The wall decoration is after the manner of Pergolese. The Second Drawing-Room is in the style of Louis XVI., having cream-coloured walls with gilt enrichments, and a marble mantel with ormolu mounts. The oak floor is elaborately inlaid with boxwood and ebony. The Ante-Room has a screen of marble columns dividing it from the staircase.

LONDON INTERIORS: REMARKABLE EXAMPLES OF ARTISTIC DECORATION.

THE ITALIAN DRAWING-ROOM IN THE CORNER HOUSE, COWLEY STREET, THE HOME OF SIR HENRY AND THE HON. LADY NORMAN: THE MANTELPIECE FROM AN OLD CASTLE AT PARMA, AND WALL PANELS OF OLD BASQUE PAINTED LEATHER.



A WELL-KNOWN MODERNIST POET'S TASTE IN FURNITURE AND DECORATION THE DRAWING-ROOM IN CAPTAIN OSBERT SITWELL'S HOUSE IN CHELSEA—SHOWING IN THE LEFT BACKGROUND BEYOND THE ARCH A LARGE PICTURE BY MR. WYNDHAM LEWIS.



MRS. WILFRID ASHLEY'S HIGHLY ORIGINAL DRAWING-ROOM AT GAYFERE HOUSE, SMITH SQUARE: A SIMPLE HARMONY OF BURNISHED BRONZE CEILING AND WALLS AND POLISHED OAK FLOOR, WITH A WELL-THOUGHT-OUT DIVERSITY OF FURNITURE.



THE BLUE DRAWING-ROOM IN LADY MULLEN'S HOUSE IN BELGRAVE SQUARE: A COLOUR-SCHEME OF BLUE AND GOLD, WITH AN APPLE-GREEN CARPET, FORMING A DELIGHTFUL SETTING FOR HER COLLECTION OF ANTIQUE JADE AND CARVED IVORIES.

The Corner House, Cowley Street, Westminster, was built by Sir Henry and the Hon. Lady Norman, as their own residence. The furniture in the drawing-room is chiefly old Italian. The marble mantelpiece came from an old castle at Parma, and the walls are panelled with old Basque painted leather. The room is remarkable for having windows on three streets.—The lower illustration shows Captain Osbert Sitwell's house at 2, Carlyle Square, Chelsea. The console table in the background supports a collection of blue Bristol glass, and above it is a picture by G. Nevinson. The effect sought is one of brightness

and sunshine—necessary to this climate.—Mrs. Wilfrid Ashley has decorated her home at Gayfere House, Smith Square, Westminster, with remarkable taste and originality. The keynotes are simplicity and harmony. The furniture is harmonious in diversity, and includes Chinese lacquer, antique walnut, Eastern rugs, and a high-backed carved Italian settee.—In Lady Mullens' house at 6, Belgrave Square, the two large blue drawing-rooms, one of which is illustrated here, lead one from the other. The furniture harmonises with the colour scheme, and forms a delightful setting to her collection of jade and carved ivories.

A NEW VOGUE IN HOME DECORATION: THE ANTIQUE SHIP MODEL.

FROM A PAINTING BY MATLACK PRICE. REPRODUCED BY COURTESY OF "COUNTRY LIFE" (NEW YORK).



ONE OF THE MOST POPULAR SHIP MODELS FOR DECORATION: THE GALLEON—WITH AN ANTIQUE MAP.

Old models of ships have of late years been much sought after by collectors, and they are now becoming popular for purposes of interior decoration. The galleon model, such as that here illustrated, is one of the most picturesque. Ship models are always seen at their best against plain backgrounds, as shown above, and an antique map hung on the wall makes an appropriate companion. In an interesting article on the subject in the American magazine, "Country Life," for September, Captain Armitage McCann says: "In the 'eighteenth century these models, exquisitely carved and gilded, were

minutely exact in every detail; and to-day they are among the rarest treasures to be found by the collector. . . . There is strong presumption that Samuel Pepys, of diary fame, formed such a collection. He was Clerk of the Acts for the Navy, and wrote in his diary, in 1662: 'Did open a chest that hath stood ever since I came to my Office, and there we found a model of a fine ship.' Later in the year he wrote: 'Mr. Anthony Deane, of Woolwich, promises me also a model of a ship, which will please me exceedingly, for I do want one of my own.'"



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Designed by J. S. Murray.

“LADIES AND GENTLEMEN.”

*Fair words flowing freely.....a note of understanding.
a touch of humour.....a tone of genial brightness.....
a good speech always pleases mankind and so does.*

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THE PICTURESQUE SIDE OF NAVAL MANŒUVRES: STRIKING EFFECTS.

PHOTOGRAPHS BY FARRINGTON PHOTO. CO.



THE FUNNELS OF A GREAT BATTLE-CRUISER AT FULL SPEED, EMITTING SMOKE AND STEAM: A WONDERFUL EFFECT.



WITH THE ATLANTIC FLEET DURING AUTUMN EXERCISES IN SCOTTISH WATERS: A WARSHIP FIRING 15-IN. GUNS.



A SALVO OF 5.5-IN. GUNS FROM THE FLAGSHIP: A DRAMATIC PHOTOGRAPH TAKEN DURING THE MANŒUVRES IN MORAY FIRTH.

These fine photographs bring out very impressively the picturesque side of naval manœuvres, and the wonderful effects produced by smoke and steam, gun-fire and searchlights. The photographs were taken recently during the autumn exercises carried out in Moray Firth by the Atlantic Battle Fleet, under the command of



A WONDERFUL EFFECT PRODUCED BY NAVAL SEARCHLIGHTS AT SEA: A VIEW FROM THE DECK OF A BATTLE-CRUISER, SHOWING A LUMINOUS DISC IN THE AIR.

Admiral Sir Henry F. Oliver. The comparatively lonely waters of the Firth are very suitable for practice with heavy guns. One of the ships engaged was the great battle-cruiser, H.M.S. "Hood," and it was an awe-inspiring sight to see her going at full speed and firing her 15-in. guns.

AT HOME AND ABROAD: OCCASIONS OF ROYAL AND POLITICAL INTEREST.

PHOTOGRAPHS BY SPORT AND GENERAL, C.N., P. AND A., AND G.P.U.



THE FIRST ROYAL RESIDENCE TO BEAR NO NAME: NO. 145, PICCADILLY, WHICH NEXT SPRING IS TO BE THE HOME OF THE DUKE AND DUCHESS OF YORK.



THE TWENTY-SIXTH ANNUAL CONFERENCE OF THE LABOUR PARTY, AT MARGATE: (L. TO R., ON PLATFORM) MR. J. R. CLYNES, M.P. (JUST TO LEFT OF TABLE), MR. F. O. ROBERTS, M.P., MR. ROBERT WILLIAMS (PRESIDENT), THE MAYOR OF MARGATE, MR. RAMSAY MACDONALD, M.P., MR. E. WAKE, AND DR. ETHEL BENTHAM.



THE FIFTY-FOURTH ANNUAL CONFERENCE OF THE NATIONAL UNION OF CONSERVATIVE AND UNIONIST ASSOCIATIONS, AT SCARBOROUGH: DAME CAROLINE BRIDGEMAN (THE FIRST WOMAN TO PRESIDE) IN THE CHAIR, NEXT TO THE MAYOR (MR. GEORGE WHITFIELD), WITH COLONEL G. R. LANE-FOX, M.P. (SPEAKING).



TO BE MARRIED NEXT MONTH: PRINCE LEOPOLD OF BELGIUM AND PRINCESS ASTRID OF SWEDEN, WHO WILL JOIN THE CHURCH OF ROME



THE BRITISH AMBASSADOR TO GERMANY ENDS A VERY SUCCESSFUL SIX YEARS' MISSION: LORD D'ABERNON LEAVING PRESIDENT HINDENBURG'S RESIDENCE IN BERLIN AFTER HIS FAREWELL VISIT.



THE AUSTRALIAN PREMIER ARRIVES IN LONDON FOR THE IMPERIAL CONFERENCE: MR. S. M. BRUCE (SECOND FROM THE RIGHT), WITH SIR JOSEPH COOK (RIGHT), AND (L. TO R.) LADY COOK, MR. AMERY, MRS. BRUCE, AND MRS. AMERY, AT VICTORIA.

No. 145, Piccadilly, which is to be the new London home of the Duke and Duchess of York, will be ready for their occupation next spring. At present their town house is at 17, Bruton Street, where they arrived on the 10th from Edinburgh after the Duke had been made a Freeman of that city.—The Labour Party Conference opened in the Pavilion and Winter Gardens at Margate on October 11.—The Unionist Conference, held on the 7th and 8th, in the Spa Pavilion at Scarborough, was notable for the fact that a woman presided for the first time—namely, Dame Caroline Bridgeman, Chairman of the Council. A portrait of her appears on page 711.—Colonel Lane-Fox, M.P., is the President

of the Union of Conservative and Unionist Associations, and took the chair when Mr. Baldwin addressed the Conference.—Prince Leopold and Princess Astrid are to be married in Brussels on November 10. It was reported lately that the Princess, who is a Lutheran, will become a Roman Catholic.—Lord D'Abernon's retirement from the British Embassy in Berlin, after six years' highly successful work, is greatly regretted in Germany. He received many farewell tokens of honour. With Lady D'Abernon, he arrived back in London on October 11.—Mr. S. M. Bruce, the Prime Minister of the Australian Commonwealth, who is to attend the Imperial Conference, reached London the same day.

A NATIONAL GALLERY DISCOVERY: A PORTRAIT OF LEONARDO DA VINCI?

PHOTOGRAPH NO. 1 BY COURTESY OF THE NATIONAL GALLERY; NOS. 2 AND 3, BY ANDERSON, ROME.



1. NOW ASCRIBED TO ANDREA SALAINO AND SAID TO CONTAIN A PORTRAIT OF HIS MASTER, LEONARDO DA VINCI (SECOND FIGURE FROM THE LEFT): THE PICTURE ENTITLED "CHRIST TEACHING," IN THE NATIONAL GALLERY. HITHERTO ATTRIBUTED TO BERNARDINO LUINI.



2. FOR COMPARISON WITH THE ALLEGED PORTRAIT OF LEONARDO IN THE ABOVE PICTURE: THE SUPPOSED SELF-PORTRAIT IN THE PALAZZO REALE AT TURIN.

Great interest was aroused in the art world recently by the announcement that an American connoisseur, Mr. Maurice H. Goldblatt, of Chicago, claims to have identified a figure in the picture "Christ Teaching," in the National Gallery, as a portrait of Leonardo da Vinci. Mr. Goldblatt also declares that this picture, hitherto ascribed to Bernardino Luini, is really the work of Andrea Salaino, who was Leonardo's servant and pupil for twenty-five years, and that Leonardo had some hand in the work himself. Salaino is first mentioned in Leonardo's note-books in 1494, and by 1505 he had become famous as an artist. Vasari states that Leonardo retouched many of Salaino's paintings. Mr. Goldblatt has made a special study of Salaino's work, and by applying certain tests regarding his peculiar methods of painting hair, costume, hands, and other features, claims to have discovered fifty works of his at present attributed to other artists. His results are to be published in book form. We reproduce here for comparison two supposed self-portraits of Leonardo—one in the Royal Palace at Turin and the other in the Uffizi Gallery at Florence.



3. ALSO FOR COMPARISON WITH THE ALLEGED PORTRAIT IN THE ABOVE PICTURE: A SUPPOSED SELF-PORTRAIT OF LEONARDO DA VINCI IN THE UFFIZI GALLERY AT FLORENCE.

FROM THE WORLD'S SCRAP-BOOK:
NEW ITEMS OF TOPICAL INTEREST.



ABDEL KRIM'S OLD HEADQUARTERS AT AJDIR COMPLETELY DEMOLISHED BY THE SPANIARDS: AN ACT INTENDED TO SHOW THE RIF TRIBES THAT SPAIN'S QUARREL WAS ONLY WITH HIM.



WHERE THE EX-KAISER MAY LIVE IF HE RETURNS TO GERMANY: THE CASTLE AT HOMBURG, SPECIFIED IN PROPOSALS REGARDING HOHENZOLLERN PROPERTIES DEBATED IN THE PRUSSIAN DIET.



HARPOONED BY AN ANCHOR: A SEVEN-TON WHALE RECENTLY CAPTURED IN BELFAST LOUGH BY FOUR MEN IN A MOTOR-BOAT AFTER AN EXCITING STRUGGLE.



THE PAPAL LEGATE IN THE FRANCISCAN CELEBRATIONS AT ASSISI: CARDINAL MERRY DEL VAL GOING IN PROCESSION TO THE CHURCH TO CELEBRATE PONTIFICAL MASS.

The former headquarters at Ajdir of Abdel Krim (the Rif leader lately exiled to the Island of Réunion) have been completely demolished by the Spanish forces in Morocco. The object was, while sparing other houses, to show the neighbouring tribes that Spain's quarrel had been not with them, but with Abdel Krim personally.—A contract for the disposal of Hohenzollern properties, recently discussed in the Prussian Diet, places at the ex-Kaiser's disposal the Castle



AN AUSTRIAN MONUMENT DOES DOUBLE DUTY—PERHAPS FOR ECONOMY: THE ASPERN COLUMN COMMEMORATING A VICTORY OVER NAPOLEON IN 1809, INSCRIBED AS A MEMORIAL OF THE GREAT WAR.



A TIGHT FIT! THE LIFEBOAT AT PORT ISAAC, CORNWALL, WHICH HAS TO BE DRAGGED THROUGH A NARROW STREET TO BE LAUNCHED.

of Homburg in case of his return to Germany.—Four men in a motor-boat recently captured a whale in Belfast Lough. After wounding it with shot-guns they harpooned it with the boat's anchor.—Cardinal Merry del Val, as Pontifical Legate, took part in the celebrations of the seventh Centenary of St. Francis at Assisi.—At Aspern, where the Austrians defeated Napoleon in 1809, the monument of the victory has been utilised as a Great War memorial.

AUTUMN FASHIONS.



Pale-pink chiffon, with the tiered skirt edged with rows of crystal fringe, expresses this slender evening frock from the salons of Debenham and Freebody, Wigmore Street, W.



A lovely osprey mount trims this "chic" little toque of black panned, at Dickins and Jones's, Regent Street, W. It has a high draped crown.



Velvet, painted, embroidered, and shaded, fashions this distinctive hat for the autumn, from Dickins and Jones, Regent Street, W.



A lovely grey squirrel coat lined with silk specially woven on a hand loom in an original ballet-dancer design for Burberrys, in the Haymarket, S.W.



A velvet hat with stripes in contrasting colours, introduced at one side of the crown. It may be seen at Woolland Bros., Knightsbridge, S.W.



Simple and becoming is this useful hat of velvet and petersham, with a pliable crown, photographed at Woolland Bros., Knightsbridge, S.W.



Knotted silver fringe has been chosen to trim this graceful chiffon evening frock for the coming season, which may be studied at Debenham and Freebody's, Wigmore Street, W.

LONDON PREFERS SIMPLE FASHIONS.



A fascinating lace boudoir cap with ostrich plumes sweeping over one shoulder. It may be seen at Marshall and Snelgrove's.



Miss Nora Swinburne, the well-known actress, is seen here wearing beautiful Ciro Pearls. The Ciro G.H.Q. are at 178, Regent Street, W.



A fringe of ribbon decorates the back of this captivating affair from Marshall and Snelgrove, fashioned of black crêpe-de-Chine and lace.



A study in blue georgette and peach taffeta, the coatee patterned with gold, is this distinctive negligée which hails from Harrods, Knightsbridge, S.W.



The fascinating "nightie" pictured above is of georgette with a deep border of broché velvet in lovely colourings. The second model is of georgette and net. At Marshall and Snelgrove's, Oxford Street, W.



From Paris comes this delightful afternoon frock whose temporary home is Harvey Nichols, Knightsbridge, S.W. It is of black marocain and biscuit georgette.



A pair of graceful Manfield shoes in brocade strapped with gold kid.



A group of attractive shoes from Manfield's, 170, Regent Street, W. The model on the left is of pink and silver tissue with an embroidered vamp, and the two adjacent are of silver brocade with a design which can be painted to match any evening frock. At the back is a white satin shoe with a glittering jewelled heel.



A well-fitting grain-leather country one-bar shoe built by Manfield's.

“As the
Walrus
said—”



“The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand.
‘If this were only cleared away,’
They said, ‘it would be grand!’”

“They might almost have been discussing some of the cigarettes of to-day, which claim that tons of sand are extracted from their tobacco. They certainly could not have been discussing De Reszke Virginias, for De Reszke tobacco never did contain any sand. Only the lower, cheap leaves of the plant become sand-blown, and these are never used for De Reszkes.”

DE RESZKE

Virginias

TWENTY A SHILLING

Plain or “Ivory”-tipped

Other De Reszke Cigarettes include *American*, 25 for 1/10; *American de Luxe* (Hand Made), 25 for 2/-; and *Tenor* (Turkish), 25 for 3/2.

YOU ARE INVITED TO TRY ANY OF THESE CIGARETTES AS OUR GUEST AT THE DE RESZKE SALON,
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Fashions & Fancies

A group of lovely artificial flowers and a magnificent mole fur scarf from Gorringe's, Buckingham Palace Road.

The Survival of the Slimmest. The early days of autumn scatter like leaves in the wind

a host of new modes and mannerisms, but only a few survive to create the winter fashions. The constant dress parades are over, and, though it is impossible to catalogue all their whims, it is by now simple enough to follow the survival of the fittest. Stronger than anything is the straight silhouette, with short skirts, flat pleats, and perhaps a belt or sash in the front only; while flutes and panniers thrive in evening frocks alone. On sunny autumn days you may still meet simple tailored suits with checked skirts and plain little coats, made perhaps of velvet; but as the days grow colder their place will be taken by two-piece ensembles or heavy coats, again in velvet, for velvet rules everywhere. Huge cuffs of fur, reaching from wrist to elbow, and long roll collars down to the waist, are favourite modes of decoration, though the collars may be varied by the Elizabethan ruffle style or by monks' turn-over collars which are slipped over the head.



Two useful frocks for the autumn of the fashionable new flannel material from Walpole's, 89, New Bond Street, W. They are perfectly cut and tailored.



Two bags and a new Court shoe of leather embossed in a brocade design

from Gorringe's. The pochette is of gold and silver kid, and the bag richly embroidered in many coloured silks.

THE FLOWERS THAT BLOOM IN THE SPRING ARE AS NOTHING COMPARED TO THE LOVELY BLOSSOMS CREATED FOR OUR EVENING FROCKS, AND ORIGINAL BAGS AND SHOES ARE EQUALLY DECORATIVE.

Afternoon Frocks are More Elaborate.

It is the afternoon frock this season which is the most elaborate. It may be expressed with the long Russian tunic—really Russian this year, with its pouch at the waist and loose sleeves caught at the wrist. Carried out in velvet on an underdress of satin, it is very effective, and burgundy and parchment is a favourite alliance of colours. Fringe is coming steadily into favour again, draped diagonally from shoulder to hip, and forming tiny capes and shoulder draperies. But the fringe itself is more elaborate than before. It may be shaded in multicolours or stamped with the design of a Chinese shawl, and is knotted here and there so that it falls unevenly. The uneven hem is seen on many frocks, and is usually an illusion created by the draperies which hide the actual hem. Dipping at the side or back, the effect is undeniably smart, but the draping must be done by a master hand to avoid any suspicion of topheaviness.

Evening Fantasies.

Frankly, evening frocks may follow the lines you please. They may be straight and severe, embroidered with pearls and crystals, or may flutter ingeniously with chiffon draperies and flowers. Then there is the picture frock, a study in demureness expressed in taffeta and lace worked with true-lovers' knots and Victorian posies. These are all at the feet of the season's debutante, and for her elders are more stately affairs of chiffon velvet, the most striking boasting the corsage in pale pink pouched over a black skirt, the two allied with rich bead embroideries. Ostrich feathers are making a bold bid for favour, and perhaps Fashion is even now feathering her nest and will trim her offspring with these plumes as the winter progresses.

Flowers, Bags, and Shoes for the Ball-Room.

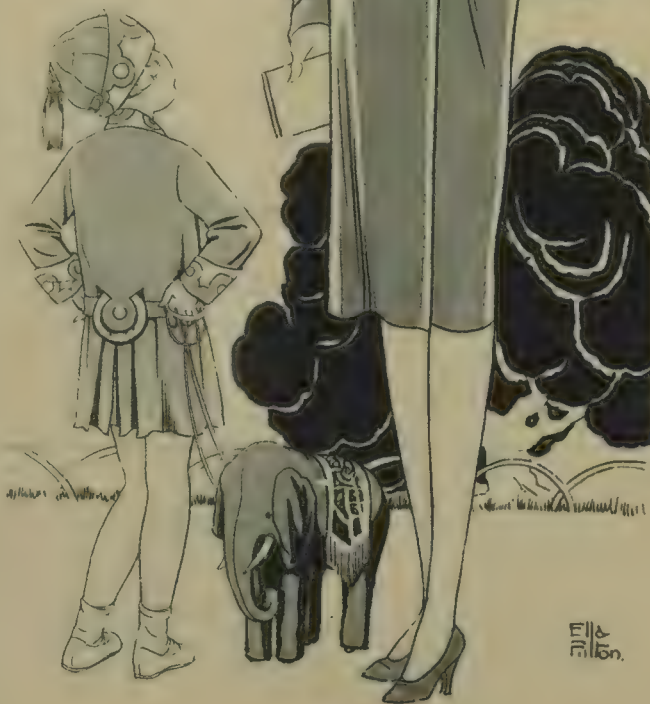
Artificial flowers grow lovelier every day, and for our ball-room frocks are destined many lovely blossoms, such as those included in the group above of fascinating evening accessories. They were sketched at Gorringes', Buckingham Palace Road, S.W. The long spray of shaded roses with golden stalks may fall from the waist or at the back from one shoulder. Next is a bunch of bright tulips, and the black flower is carried out in velvet and satin, flecked with diamanté. Then large single flowers of tissue and velvet can be secured for 5s. 9d., and lovely silk chiffon roses in shaded colourings for 14s. 9d. There are feather camellias for the button-hole available for 3s. 6d., and huge shaded silk carnations are only 2s. 11d. In the centre is a lovely mole fur scarf, gathered at each end. The pochette pictured is of gold and silver stamped leather, price 69s. 6d., and the bag embroidered in silks of all colours and gold is 33s. 6d. Fascinating moiré silk bags in the new "bolster" shape can be obtained for 9s. 11d. The Court shoe is built of the new embossed leather in a brocade design and colouring, price 56s. 6d., and there are others of the new blonde silk patent (55s.), which is softer and less brilliant than the silver kid.

Frocks for England and the South.

Two practical frocks which are useful in town and country alike are those pictured on the left, which hail from Walpole Brothers, 89, New Bond Street, Sloane Street, and Kensington High Street. The one on the left is of green

A Travelling Coat and Children's Clothes.

A travelling coat which is both smart and practical is the well-tut model pictured on this page, completed with the fashionable cape. Built of a new tweed, it may be secured for 98s. 6d. at Robinson and Cleaver's, Regent Street, and is a very sound investment at this season of the year. The small child in the picture is also warmly clad in a trim little velour coat, with a cap to match in pink, faced with beige. Then there are cosy hand-knit frocks and knickers decorated with crêpe silk embroidery available for 29s. 9d. the set; and knitted "Buster" suits are 14s. 11d. in sky-blue and white. A catalogue devoted to babies' and children's outfits will be sent post free to all mentioning this paper.



This practical autumn coat of tweed with the fashionable cape back and the trim little coat and cap of pink velour faced with beige were sketched at Robinson and Cleaver's, Regent Street, W.

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THE WORLD OF WOMEN.

THE Duchess of York will have several of her friends with her when she takes her long journey to Australia and New Zealand with the Duke next year. The party will include, as one of the Ladies-in-Waiting, Lady Doris Vyner, who has been an intimate friend of the Duchess for years. Captain Vyner, who is also going, is the grandson of the fourth Marquess of Northampton. Lady Doris is the daughter of Lord March, the Duke of Richmond's heir, and a niece of the Duchess of Northumberland. By the time she sets out, her small son will be more than a year old, and he and his little sister will be left in the care of Lady March.

The Earl and Countess of Cavan will also accompany the royal party, he as Chief of Staff to the Duke, while Lady Cavan will act as Lady-in-Waiting to the Duchess. It is an admirable appointment. Lord Cavan has a considerable knowledge of other parts of the Empire, and will meet many comrades of the Great War in the Dominion and the Commonwealth. Lady Cavan, whose marriage to Lord Cavan took place four years ago, is a daughter of the late Earl of Strafford, and was married in 1913 to Captain the Hon. Andrew Mulholland, of the Irish Guards, who was killed in action in the first months of the war. For the four years preceding the Princess's marriage to Lord Lascelles, Lady Joan Mulholland was Lady-in-Waiting to Princess Mary. She has great charm and tact, and will be welcomed by the women in official positions overseas who have met her in London.

There is something very picturesque in the idea of Queen Marie's visit to America, where she intends to visit the principal towns from the Atlantic to the

Pacific. Viewed from this side of the Atlantic, the city life and transport systems of the Americans, with their high degree of mechanical efficiency, suggest anything rather than the picturesque, but the fact remains that the Queen of Sheba in any period of the world's history must be a figure of romance, and Solomon, even when represented by a nation, a cause of undying wonder. Her American hostesses will be especially thrilled if they hear that some people have persuaded themselves that the Queen of Rumania is the reincarnation of the great Theodora, Justinian's remarkable and dazzling Empress. The far-fetched theory is perhaps due to Queen Marie's rather spectacular beauty, her great ability and determination, and her innate love of splendour; but it does not take into consideration her love for her adopted country and her practical interest in all that makes for the welfare of the people. During her visit to America, for instance, Queen Marie intends throughout the tour to investigate women's conditions in charitable and educational institutions — an arduous task. She will probably return, as our social workers do,

full of admiration for what America has done, but realising how much of the success depends on limitless sources of wealth such as no other country possesses.

The suggestion that the Queen may accept an offer to appear in a film at Hollywood in consideration of a large sum to be handed over to Rumanian charities is not as startling as it appears at first sight, for, after all, no individuals outside the circles where the stars are shining appear so regularly on the films as the royalties of Europe.



TO ACT AS LADY-IN-WAITING TO THE DUCHESS OF YORK ON HER AUSTRALIAN TOUR: THE COUNTESS OF CAVAN.

Photograph by Hay Wrightson.



TO ACCOMPANY THE DUCHESS OF YORK TO AUSTRALIA NEXT YEAR: LADY DORIS VYNER.

Photograph by Hay Wrightson.

Princess Beatrice, on her return from the Isle of Wight to London, paid a visit last week to the Earl and Countess of Malmesbury at Heron Court, their beautiful home near Christchurch, which has for generations been a notable social centre. During the war Lady Malmesbury organised Heron Court as an auxiliary military hospital, and devoted herself to the wounded, gaining an experience which she now turns to account in her work as head of the British Red Cross Society in Hampshire.

That wonderful lady, Harriot Marchioness of Dufferin and Ava, has lately returned from a visit to her daughter, Lady Novar, in Kirkcaldy, and now she is hard at work with arrangements for the ball to be held at Australia House on Oct. 28 in aid of the memorial for nurses who fell in the Great War. As chairman of the executive committee she displays the energy and organising ability that have distinguished her greater tasks, and the committee is naturally proud to be associated with the woman whose name is venerated not only in India, but throughout the Empire. Kipling's fine "Song of the

Women" — "How shall she know the worship we would do her?" — written in 1888, when Lord Dufferin, having completed his term as Viceroy of India, was coming home with his wife, commemorates the establishment of Lady Dufferin's Fund for medical aid to the women of India. Queen Victoria was deeply concerned about the sufferings of Indian women in sickness and childbearing, and at her request Lady Dufferin, on arrival in India, tried to find some remedy. She formed an association to train and otherwise

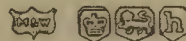
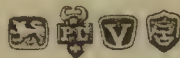
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(Continued.)

provide family doctors, nurses, and midwives for the Indian women, and the scheme spread throughout India. It became the firm foundation on which successive schemes were built, and was not only an immense benefit to the women of India, but an encouragement to the medical women and nurses of this country.

Lady Cobham, who is at present living in a whirlpool of public engagements, the penalty of being married to a national hero, who must be congratulated and thanked by so many officials and societies, fulfils very satisfactorily the rôle of the hero's wife and helpmate. The great welcome given to him on his arrival would have lost half its delight for the on-

lookers if she had not been the first to greet him. She fully deserves the public appreciation of her unselfishness, patience, and gay courage, for she has been the best of comrades and an indefatigable assistant. She takes from him the burden of all the correspondence that pours in on him, deals with the flood of invitations, and works out the jig-saw puzzles of possible or impossible dates, and, above all, she does it tactfully. People



THE WIFE OF THE GREAT AIRMAN WHO HAS BEEN MADE A K.B.E.: LADY COBHAM.

Photograph by Stabey.

who meet her like her natural manner, and her zest in life.

Lady Cobham had a very unexpected experience when her husband returned to London from his great flight from the Cape. In the evening he drove to

Buckingham Palace to present to the King the letter he had brought from the Earl of Athlone. Mrs.



PRINCESS BEATRICE'S HOSTESS OF LAST WEEK: THE COUNTESS OF MALMESBURY.

Photograph by Bassano.

the King and Queen congratulating her intrepid husband.

The Unionists who have been attending the Conference at Scarborough were probably as earnest in their conversation at the various social gatherings held in connection with the Conference as they were during the debates, for they have learned to appreciate the importance of introducing politics judiciously into their hours of recreation. Lady Downes, who was a hostess to the Prime Minister, Mrs. Baldwin, and the Duchess of Atholl at Danby Lodge, Lord Downes's Yorkshire home, has, like many other women of her party, taken a course of lectures in public speaking. Lady Elveden—she was Lady Gwendolen Onslow, daughter of the late Lord Onslow—was brought up to take a great interest in public and Imperial affairs, and has developed into a very capable political worker. She succeeded Dame Caroline Bridgeman as the head of the Women's Unionist organisation, but it will be surprising if she manages to inspire the younger members

with quite as much enthusiasm as she displayed even in her youth for dry political questions. Some of them probably thought that she had carried it a little bit too far when they heard her tell a mass meeting of women two or three years ago that on her wedding day, when she was supposed to be dressing for church, she was discovered deep in the newspaper report of a speech just delivered by Mr. Joseph Chamberlain.

An extremely interesting visitor to England is Miss Karen Jeppe, the chivalrous Danish woman who was appointed five years ago, by the League of Nations, Commissioner for the Protection of Armenian Women and Girls. Ever since then Miss Jeppe has lived in a refugee camp outside Aleppo, with Armenian helpers, devising and carrying out schemes to rescue the unfortunate Armenian women and the girls—some of them mere children—who were carried off by Moslem men during the war to harems or to the villages of nomad tribes.



A CAPABLE POLITICAL WORKER ON THE CONSERVATIVE SIDE: VISCOUNTESS ELVEDEN.

Photograph by Hay Wrightson.

The stories of the means adopted, the difficulties overcome, and the wonderful reunions between parents and the children they had believed were irrevocably lost to them, would make an amazing book. When Miss Jeppe is asked if she is going to write it, she says: "I should like to, but how can I when there is so much to do?" She has rescued fourteen hundred women, and a great number of boys who have been living in Moslem homes.

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When you want Squash or Crush, be careful to order 'Kia-Ora,' otherwise you may be supplied with a Squash or Crush, many of which contain little or no fresh juice, and are not what you want. You want fresh fruit juice because it is the most healthful, the most enjoyable, and most economical.

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BUILT TO LAST A LIFETIME

ST. FRANCIS'S AGONY.

(Continued from Page 698.)

millionaire to-day may increase his capital as he pleases by joining in industrial, commercial, or banking undertakings, without thereby incurring any social or political degradation. It was not so in the old days. The part of the rich classes which dominated the State and served as a model to society (that is, the nobility) were debarred in almost the whole of Europe from any pursuits other than agriculture or the exercise of public functions that were gratuitous, or even onerous. The professions and commerce were strictly forbidden them. Even in the eighteenth century and in the most cultivated countries of Europe, it was considered rather unsuitable for a nobleman to publish a book.

One of the reasons which explain the fall of the French aristocracy in the eighteenth century is their relative poverty, the cause of which must be sought in the restrictions and obligations of their rank! During the eighteenth century, while the nobility, thanks to their dangerous privilege of providing the army with officers, were being decimated on every battlefield, the Third Estate, which was exempt from military duties and could employ its capital as it wished, grew rapidly richer.

The rich to-day are at liberty to spend their money as they wish; or, if they prefer it, not to spend it at all. In all countries circles are now formed which impose a certain style of living on those who form part of them; but as those circles are numerous, varied, and in general not very tyrannical, everybody can discover one in which he can live at his ease, without doing too much violence to his tastes. If a rich man prefers to buy pictures rather than to scour the country in an automobile, he need only avoid those social *milieus* in which if a man is so unfortunate as not to possess a car he is considered only half a man. This is not difficult.

But this precious liberty is also quite recent. Before the French Revolution the superior classes were obliged to incur certain expenses, which often caused their ruin but which gave work and a livelihood to the middle and popular classes. In the history of great Italian families one nearly always finds that the cause of their ruin was a palace. How many fortunes have been swallowed up by the immense constructions which we so rightly admire in Milan, Venice, Bologna, Florence, and Naples! How many rich families had to sacrifice themselves in order that Italy might be beautiful in the eyes of posterity!

In Europe the rich have been freed of all the many obligations of charity and patronage of the arts which formerly weighed so heavily upon them. If they wish to give their money to charitable organisations, it is accepted with thanks; if they wish to keep all their money for themselves no one is indignant. Many rich people in Europe avail themselves largely of this liberty. In America public opinion brings much greater pressure to bear on the owners of large fortunes in regard to their duty of making presents to the people. In this matter America is nearer to the old régime than is Europe.

To sum up, the rich to-day need no longer fear that one of themselves will arise and denounce riches as a negation of the teaching of Christ and the Gospel; they can even admire St. Francis without any fear of the practical consequences which their admiration might entail if it had a definite meaning. From the social point of view, the doctrine of St. Francis was a moral satisfaction given to the poor, and a disparagement of riches which was to bring a little consolation to those who had not succeeded in acquiring them; which explains the coolness with which the rich received the movement, and the popularity by which St. Francis was surrounded from the outset. As pride is generally very pronounced in people of fortune, this disparagement, which had to be borne, was a kind of debt of humility paid by the rich to the people.

There remains no trace of this disparagement to-day; it is no longer to be found even underlying St. Francis's glory! In fact, all the social classes in Europe have acquired greater moral and reciprocal independence during the last century. The masses are no longer obliged to adulate and admire the superior classes; the superior classes are no longer obliged to serve the middle and popular classes as in old days. Both sides have profited and greatly enjoy this autonomy, but they have forgotten the price which they have paid in order to obtain it. The superior classes no longer remember the mortgages which encumbered the former respect of the people for the great. Now that they are free to enjoy their riches and to add to them at pleasure, they look back with envy to the old respectful submission of the masses, and would like to enjoy it in their turn, but gratuitously. The masses are no longer obliged to venerate the rich and powerful as if they were God's vicars on earth, but they readily accuse the superior classes of selfishness; it would not displease them to receive the old benefits from the ancient hierarchies, but without having to pay for them with obedience and respect. Many social troubles to-day hang upon this curious misunderstanding. But although it is very little appreciated by either side, this moral autonomy of the social classes is one of the greatest conquests of our time. It has simplified life, rendered the hierarchies more plastic, and caused the latent energies of the human spirit to emerge. Without this moral autonomy, modern man would be unable to furnish the effort of work which is required of him in our time. If it has rendered impossible the sublime devotion of which certain privileged human beings were formerly capable, it has made men more conscious of their responsibilities and their duties. The people can no longer be compared with a big child worrying the saints with the unreasoning egoism of its admiration. It has begun to grow up. . . .

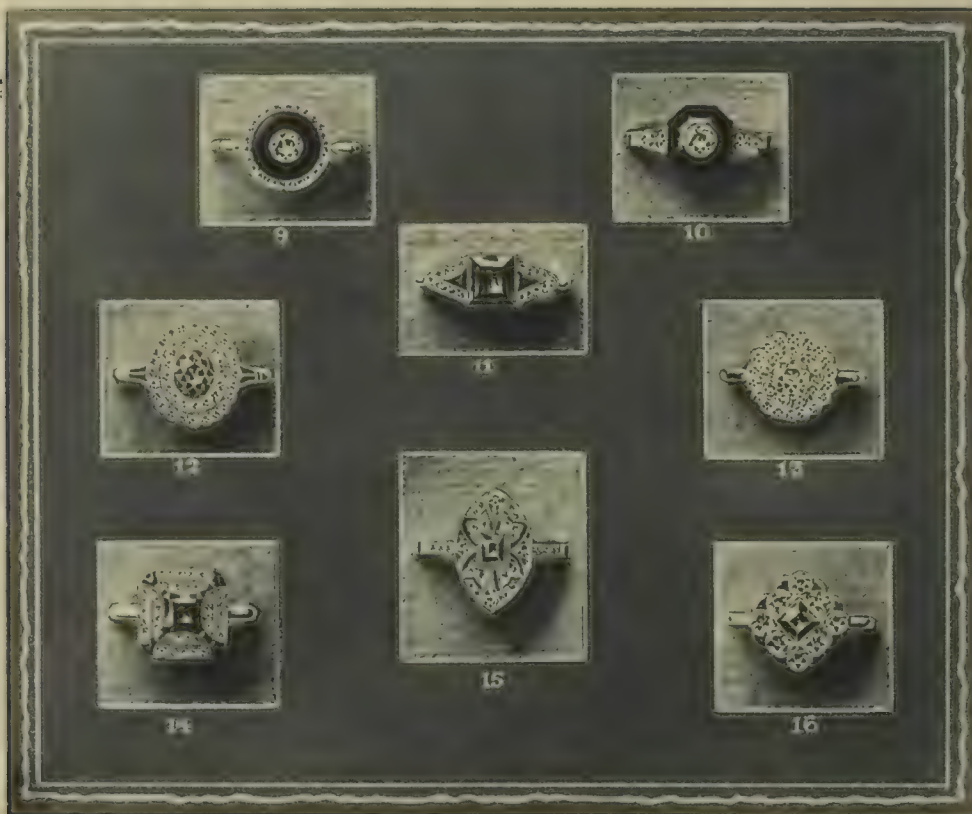
That is the reason why the unjust accusations which the rich and the masses respectively make against each other, although they are continually repeated in literature, the political Press, and party propaganda, remain without practical results. All classes have gained so much by this great historical change that none of them seriously thinks of giving it up. There are undeniably also inconveniences. If the most opposite forms of social organisation

have been possible, and if none of them has been eternal or definitive, it is because all had their advantages and their faults. We often admire as perfect those which have disappeared, because when we read about them we see only their good qualities; existing forms are accused of being intolerable because we accustom ourselves more easily to their advantages than to their inconveniences. But in spite of our admiration the vanished forms will not be resuscitated; and those which we declare intolerable continue to exist for generations, because it is always easier to discover and analyse the faults of a social organisation than to eliminate those faults without at the same time destroying the advantages bound up with them.

OUR NOTE-BOOK.—(Continued from Page 696.)

now. But there were already in the eighteenth century some idealists who would have been delighted to see the future triumph of humanity. They would also be a good deal disappointed if they saw it.

In the play I have mentioned, indeed, it is only right to say that the twentieth century is not white-washed any more than the eighteenth. One of the earlier characters has a sort of second sight, and beholds steamships and aeroplanes with admiration which is changed to horror on the realisation of how they have been used in the Great War. But it is not the question of peace and war that is the most arresting here. What is really interesting about the Age of Reason is that its political economists and practical reformers would every one of them believe what nobody now believes at all. They would not only have believed, most probably, that England would be more prosperous, more happy, and more equal in 1926 than in 1726 or 1826. They would also have believed that it would become more prosperous, free, and equal through commercial competition, through scientific selfishness, through the removal of all restrictions on trading, talking, or anything else. Nothing would have surprised a man like Bentham or a man like Godwin more completely than the discovery that Liberty or *Laissez Faire* had not made a huge addition to human happiness by the beginning of the twentieth century. As a matter of fact, as applied, they have made a huge addition to human muddle and misery, and taken us round by a long détour (and a very dusty road) back to very much where we were before. We have to consider anew the nature of Liberty and its relation to Governments. In that sense we are all of us really back in the eighteenth century.

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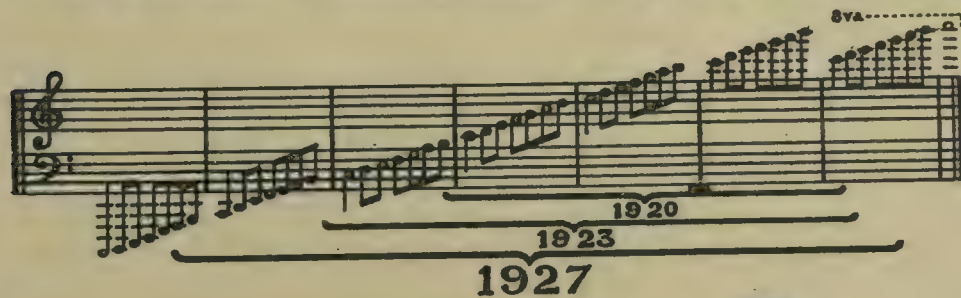
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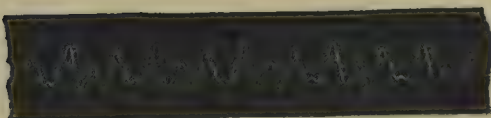
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HOME DECORATION.

(Continued from Page 714.)

retail shops in an encouraging fashion, and it is to be hoped that the public will respond. After a long period of stagnation we cannot expect our designers to find their feet in a new movement immediately, but the ability is there, and requires only a favourable atmosphere to develop characteristics of great interest.

If any achievements of a permanent and enduring nature, acceptable to future generations as a serious and convincing contribution to progress in the decorative arts, emerge ultimately from the confusion of our time, they must, of necessity, be prefaced by a frank recognition of modern life, including the economic factors of production.

The æsthetic movement associated with the influence of William Morris, notwithstanding the enthusiastic efforts of a group of distinguished designers and craftsmen, failed to exercise any lasting influence, primarily because it ignored realities. The movement was essentially hostile to changing conditions, to industrialism generally, and to machinery in particular; and, though many of the principles enunciated were sound, and supplied a valuable antidote to vulgar and pernicious tendencies, they failed to formulate any real solution of the problems of the times. Our domestic arts should exploit the technical resources of the age and reflect the conditions of our everyday life, and not embody a resurrection of obsolete methods and ideas. It is as absurd to be satisfied with adaptations of old furniture as it would be to surround ourselves with indifferent pictures executed in the manner of Rembrandt or Reynolds. In the fine arts we hold our own and compel the respect of the rest of the world, but in the decorative arts, except for the work of a few distinguished and enthusiastic craftsmen, and the sustained efforts of those enlightened and progressive firms who, in the face of difficulties and discouragement, have kept alight the torch of progress, we have contributed nothing which will have the slightest interest for future generations.

The outlook, however, is more promising than it has been for a long time, and if we can finally shake off the enervating influence of period and precedent, and encourage the younger generation to abandon this cloying indulgence in sentimental retrospect, we may at last enter on a renaissance of creative effort which will secure us an honourable participation in the great artistic activities of the day.

Cultured people are turning more and more to professional experts in order to escape the prevailing dullness, and secure some degree of individuality and character in their homes. The work of artists like the late E. W. Gimson is at last being appreciated, and one may trace a certain trend towards simplicity, with an appreciation of well-designed and soundly constructed furniture and accessories which



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are suitable in every way for the purpose for which they are intended. "Fitness for purpose" is a modern *cliché* which emphasises the first essential of all sound design, and indicates a common line of approach and basis of co-operation between artists and business men. We have unequalled facilities for production. Notwithstanding the influence of trades unions, which threaten to reduce the varying intelligence and ability of workers to one common level, we still have a fine body of men who are not only skilled craftsmen, but respond to encouragement

when it is forthcoming, and are capable of taking a keen interest in their work. All that is needed is public goodwill to act as a fruitful stimulant to creative energies and enable designers to do themselves justice.

Young talent has done much for decoration in England in the course of the last few years, and an interesting example is that of a recently established house in Mayfair. It was started four years ago by Ernest Williams, a devotee of classic architecture of all times and countries, who had had twenty years of hard work and experience in the West End. His firm has produced decorative work varying from that of the earliest periods down to the most modern conception of colouring and simplicity of detail. These range from city offices, public buildings, hotels, town and country houses, to the cottage, and the now-popular converted mews. They also provided the *décor* for one of the most successful plays of the year.

It is undeniable that the charm of old furniture is only fully effective in suitable surroundings. Everybody cannot afford an old panelled room, but specialists tell us that it is frequently possible to obtain all the "old" atmosphere by skilful paintings, and by adding, say, a few mouldings to a wall. Messrs. Osborne and Co., Ltd., of Grafton Street, specialise in this attractive work. They have carried out a great number of interesting renovations of old houses, and number among their clients such discriminating people as Lord Louis Mountbatten. A visit to their galleries in Grafton Street is an interesting and instructive experience.

Among the well-known decorating firms of London are Fryers, Ltd., of 6, Henrietta Street, Cavendish Square, W.1, who are responsible for some of the work illustrated in our coloured section this week. Captain A. R. de Lissa, the head of this firm, may be described as one of the pioneers of the decorating world, and his experiences in this sphere are highly interesting. They include the execution of orders for her late Majesty Queen Alexandra, her Majesty Queen Mary, her Majesty the Queen of Norway, and her Majesty the Queen of Spain. Among other outstanding achievements by Captain de Lissa are the Earl of Dudley's beautiful villa at Le Touquet and Miss Gladys Cooper's flat in Bruton Street; while his activities extend to Glenapp Castle, Lord Inchcape's country seat, and as far afield as New York and South America.

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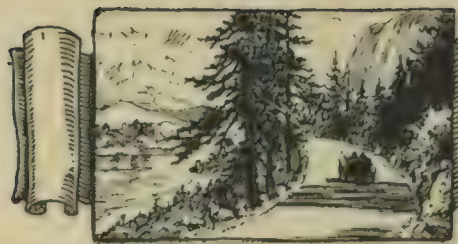
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THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

SOME THINGS WE HOPE TO SEE AT THE SHOW.

IT would not be difficult, with the amount of information which has been already published about the exhibits we shall see next week at Olympia, to make a pretty accurate forecast of the general tendency of design in engine, chassis, and coachwork. For some time we have known the main facts; such as, for example, the noticeable increase in the number of medium-powered six-cylinder cars, and, what is more interesting, the number of these which can be had at moderate prices; the ever-increasing popularity of the saloon; considerable improvement in coachwork construction, and the adoption by a number of firms of a finish based on cellulose. Very few secrets succeed in getting themselves kept when it comes to novelties at the Motor Show. There is always somebody or something to give them away.

I understand that there are one or two secrets which will only be given away on Friday next; but when one gets down to the facts, one realises that all that is left untold is the names of the firms who are fathering the novelties.

As I say, we have known for some time pretty well all that 1927 is going to give us. What we do not know, however, is what it is not going to give us. We are to have all kinds of improvements in engine and bodywork, as I said, but there are a number of things we all want very badly of which I find no mention in the loquacious announcements. For example, to take bodywork first, I should like to know whether the hoods in 1927 are any easier to handle than their predecessors; whether they rattle less or wear better? I want to know whether any advance has been made in the design and material of side-screens other than those of glass; whether they will be housed when not in use in such a way as to protect them from scratch? I want to know whether the builders of cheap coachwork have realised that most of their doors rattle after the first six months, and if they are going to do anything about it? And I want to know, above all, whether these same coach-builders have at last realised how remarkably badly designed most wind-screens are?

costly type, the double panelled screen is often a heavy sinner in respect of rain leakage and draughts. For any but a permanently-closed car, the best form of screen is still the oldest, and that is a single panel with its top-edge clear of framework, hinged at the bottom. A fixed screen, even if it is sloped, as so many modern ones are, is an abomination, in my opinion.

We are promised, somewhat vaguely, better upholstery; but I should like to have had consider-

impossible to attend to their adjustment realised the folly of so fitting what is one of the most important and certainly the most delicate organs of the engine? Are the makers of cheap cars going to sling their dash-board petrol-tanks in such a way that they do not drum? Or, if they are not, are they going to give us petrol-pipes that will stand up to the vibration they get on bad roads? I have broken three petrol-pipes in my car this summer, and the matter interests me more than a little.

I notice that one firm which turns out a large number of popular cars has been advertising improvement in cooling. That advertisement must have been very cheery reading for the admirers of this particular car, but I can find nothing in the pre-Show announcements, or anyhow very little, about a general move on the part of designers towards not only improvement, but scientific control of the cooling arrangements of their cars. I have heard it said by knowledgeable people that it is impossible for the modern motor engine to be kept at its proper temperature in all conditions. I cannot understand this statement, as, although it may entail a certain amount of complication, the desired end can surely be achieved by a judicious combination of pump and fan and thermometer and radiator shutters. No car that cannot climb mountain passes without boiling its water is a really practical touring car, as anyone will tell you who has suffered in mountain ranges from this undignified and maddening ailment.

There are any number of points at which the potential buyer of a car at Olympia should look in the list of his choice, but for myself I shall begin with the ones I have just enumerated. It may be that we are going to have some, or even all, of these things, though I frankly confess that I am not particularly hopeful about it. Progress in motor design is nothing

like so rapid as that, even when the features clamouring for improvement are the most obvious. It is unfortunate that some of the things about the new cars which are advertised to be improved cannot have their claims verified on the spot. If it were possible to do this, the first thing that I should test



THE FIRST RUSSIAN AEROPLANE TO ARRIVE IN ROME: AN ITALIAN WELCOME FOR CAPTAIN GROMOFF AND HIS NAPIER ANT.

Captain Gromoff, accompanied by his mechanic, Radewitch, with this machine—the Napier Ant—has carried out many notable flights, having in three consecutive days flown from Moscow to Berlin, Paris, and Rome. These flights were accomplished without any mechanical trouble, which says much for the British-built Napier engine with which the aeroplane is fitted. The Ant machine is all-metal, and an average speed of 115 m.p.h. was maintained. These journeys, following on the R.A.F. flights from Cairo to Cape Town and back to England, and from Plymouth to Alexandria and back, and also that of Major Franco from Spain to Buenos Aires, further enhance the reputation of the Napier Lion.

ably more detail. The upholstery in the cheapest cars for the past two years has often been extraordinarily bad. We naturally expect and get properly upholstered coachwork at high prices, but the sooner the makers of cheap cars realise the importance of comfort, the better for all concerned. Short of a bad engine, or any serious mechanical vice, nothing puts one out of conceit with a car so quickly as what has been described as three-months upholstery. I do not read anything like enough about the chances of our getting pneumatic upholstery, which is past question the most practical from all points of view. To anyone who knows only horse-hair and springs, the extraordinary restfulness of well-designed pneumatic cushions and squabs always comes as a revelation.

As far as the engines are concerned, the news about the number of cylinders, or the increase in output

of power for a given size, is interesting, but I want to know more. I want to know if the primitive sump-plug is still going to knock good marks off otherwise delightful cars? Have those designers who put their magnetos where it is almost



BUILT FOR THE DUKE OF YORK: A FOUR-DOOR LIGHT WEYMANN SALOON ON A 21-H.P. LANCHESTER CHASSIS.

The craze for the double or three-panelled type of screen is quite incomprehensible. For one thing, you will be pretty lucky if you do not find that the line where the two halves overlap trespasses very badly on your line of vision. Unless it is of a pretty



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would be the springing, second the brakes, and third the steering. These three vital parts are still surprisingly liable to neglect, even when they come from very famous factories

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THE PLAYHOUSES.

"THE CHARLOT SHOW." AT THE PRINCE OF WALES'S.

MR. RONALD JEANS, who is an old hand at the game, may be congratulated on having turned to good account most of the ingenious ideas which he has provided for the new Charlot revue at



THE AUSTRALIAN CRICKETERS AND THEIR CHOCOLATE KANGAROOS: THE TEAM AND THEIR HOSTS AT MESSRS. ROWNTREE'S FACTORY AT YORK—SHOWING MR. H. L. COLLINS IN THE CENTRE.

Before leaving England the Australians visited Messrs. Rowntree's cocoa and chocolate factory at York. Miniature tailless kangaroos made in chocolate were a feature of the table decorations at lunch, and some of the guests, including Mr. Collins, can be seen holding these souvenirs.

the Prince of Wales's. "The Last Cabby" (a sort of Chevalier scena), an amusing broadcasting skit, "Yours to Hand" (a conversation in commercial English), "A Gala Night at Galashiels" (Scots reveling dismally in a cabaret entertainment), and "The Golden Key" (a dainty little mediæval ballet set to music by Debussy), are all quite good of their kind. One or two of the items, it is true, need pulling together and speeding up; but a revision of this kind is not always seen to be obvious on the first night, and, anyhow, can be effected subsequently. Of the performers of the revue, for which Mr. Noel Gay and Mr. Dick Addinsell have furnished appropriate music, the most remarkable feature is the combined youthfulness and ability of the chief players. Mr. Henry Lytton junior treads very promisingly in the footsteps of his father, the famous Savoyard.

Mr. Herbert Mundin, who is still in the twenties, is a capable and versatile comedian, with a slick method, who can strike a note of sentiment with sureness and effect. While a newcomer still in her 'teens, Miss Jessie Matthews, is a true find; for she has good looks, a pretty figure, and a real comic talent. She can sing, too, and promises to be a graceful dancer. Miss Matthews is one good reason for booking seats for "The Charlot Show." Another is furnished by an excerpt from "Lucia di Lammermoor" in which the performers say instead of sing their parts. As a stinging satire on operatic methods this little item is hard to beat.

"LOVE ADRIFT." AT THE GAIETY.

At the Gaiety, for the first time in its history, we suppose, a musical play has been produced which excludes a single line of spoken dialogue. This novelty, styled a "comedy opera," has been composed by Eduard Pol-dini, hitherto known here as the author of some unambitious piano pieces, for a "book" written by Ernest Vadja, the dramatist who gave us "Fata Morgana." The result, "Love Adrift," is pleas-

ant enough, though it can hardly be hailed either from a dramatic or a musical point of view as a new "Hansel and Gretel," or a successor to "Rosenkavalier." The story, which is concerned with the courtship of a student and a squire's daughter, and the attempt of the squire's wife to separate the couple, is quite naïve and childish; while the music, the work obviously of an accomplished artist, seems to suffer from over-elaboration and a certain thickness of texture. There is a quartette, however, occurring towards the end of the second act, which is quite delightful; here the

composer has relied on comparatively simple phrases. His score certainly provides opportunities for some admirable singing. The burden of the work falls on the representatives of the squire's wife and the squire. Mme. Eva von der Osten, who sang Octavian here in Dr. Strauss's opera some fifteen years ago under Sir Thomas Beecham's baton, is fully equal, alike as singer and actress, to all the demands made upon her by the character of the bride's mother. Mr. Frederick Collier, too, as the squire, lends his rich, sonorous voice and accomplished diction to a part which in less capable hands might have proved rather tedious. Mr. Jack Wright, who plays the student, has a very powerful tenor voice; while Miss Eva Sternroyd, who takes the bride's part, has a light but pretty and attractive soprano. The first-night audience enjoyed "Love Adrift."



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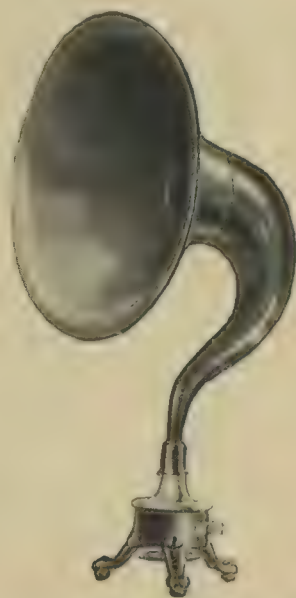
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THE BOOKSELLER'S WINDOW.

GABRIELLE. By W. B. MAXWELL. (Thornton Butterworth; 7s. 6d.)

Mr. W. B. Maxwell has taken the literary gifts that have placed him high among our contemporary novelists boldly into the camp of sentimental romance. There was a time when the story of "Gabrielle" would not have been sugared to excess. The early Maxwell would have sternly refused to countenance its improbabilities, far less have embellished Gerald and Gabrielle with the arts of the confectioner. And this incredible couple apart, it is not possible to believe that Mrs. Gibson, the caretaker's wife from over the way, would have made a social call on Lady Sarah Thorndyke. Many strange things happen in London, but not such things—even among the amazing English. Perhaps Gabrielle did really rise, in the twinkling of an eye, from an out-of-work dressmaker's assistant to her huge success as middleman between wholesaler and retailer in the trade. It may be so; and there may be people who will accept it. "Gabrielle" has a well-stuffed plot, and much vivacity; but it bears about as much relation to the world we live in as the story of Cinderella—with which it has something in common.

THE LEAN YEARS. By JULIAN LAVERACK. (Methuen; 7s. 6d.)

The appeal of "The Lean Years" is fresh and actual; and if sincere writing goes for anything, Julian Laverack's novel should have a success. It reads like a transcript from life. It describes the struggle of a young man against a paralytic affection, the sequel to war-time exposure and diphtheria. He is curable, and eventually he is cured; but the lean years are long and bitter. Without being morbid, the analysis of his hopes and fears and his physical conditions is interesting. There is some lack of continuity in the appearances of the office staff, which is a pity, for they are well sketched-in, and they promised to be entertaining. The midget charwoman might well have been further developed. The hero's love affair relegates them to the shadows. "The Lean Years"

is good; and if it is the work of a new writer, it is rich in promise.

LOVE IN THESE DAYS. By ALEC WAUGH. (Chapman and Hall; 7s. 6d.)

The philosophy of Alec Waugh suggests that love in these days is, as the picture on the cover indicates, fitly symbolised by cocktails and cigarettes. Innumerable cocktails are mixed, discussed, and drunk, and innumerable cigarettes smoked, in the course of his lovers' meetings. There is hardly a chapter without them. And there is very little fresh air in the book, and when there is, it is filtered through the fumes of a high-powered car. This is one of the modern novels that, rigidly accurate within the limits of the society they deal with, ignore the wide existence beyond it. They have only one dimension. "Love in These Days" is clever enough; but it treats of tiresome people. There have been hedonists in every age, and Mr. Waugh's do not vary greatly from the accepted type.

THE RED GODS CALL. By C. E. SCOGGINS. (Cassell; 7s. 6d.)

Howard Pressley was a prominent citizen of Milo, Indiana—Rotarian, and all that—when Romance came to him, not driving the nine-fifteen, but riding illicitly on the blind platform of the baggage car. The whim seized him to befriend the travelling hobo, who had been dislodged in the gentle fashion of the American station cop. The hobo's gratitude expressed itself in a story of South American mahogany forests and revolutions, a story so potent—and as C. E. Scoggins relates it, the potency is convincing—that Howard Pressley decided to continue it for himself. So he left his Milo girl, his country club, and his real-estate business, and sailed southward to a tropical coast, where the revolutionary ferment amply realised his expectations. He made a daring move in the game where pawns were native men, and knights the chivalrous adventurers from the United States, and the prizes for a winner were an asphalt lake worth millions of dollars, and the hand of a proud Spanish lady. There is a little too much rhapsodising in "The Red Gods Call"; but the fights are bully.

It is, in short, a fine, full-blooded novel of action, and old Ben Murchison, the soldier of fortune with the nine lives of a cat, ties with Pressley for triumphal honours.

THE STRANGE FAMILY. By E. H. LACON WATSON. (Hodder and Stoughton; 7s. 6d.)

"The Strange Family" drifts gently through the chronicles of the country parsonage until its latter half, when sudden death and spiritualism speed up the action. By that time the two Stranges, boy and girl, are grown up, and the scholarly canon's pupils are ripening into University men. Cricket is one of the prominent interests. It shares first place with Elsie Strange, who is the only young woman in the story. She is selfish and scheming, "La belle dame sans merci." The author must have felt decided satisfaction in allotting her to the least pleasant (in fact, the only unpleasant) youth of the bevy who fluttered round her. E. H. Lacon Watson draws a cad, male or female, very well. The Midland village is well drawn, too, and something of a head has been contrived on the small beer of its history. The book is not exciting, but it is natural, and written with a pleasing moderation.

NIGHT OF PERIL. By HORACE BLEACKLEY. (The Bodley Head; 7s. 6d.)

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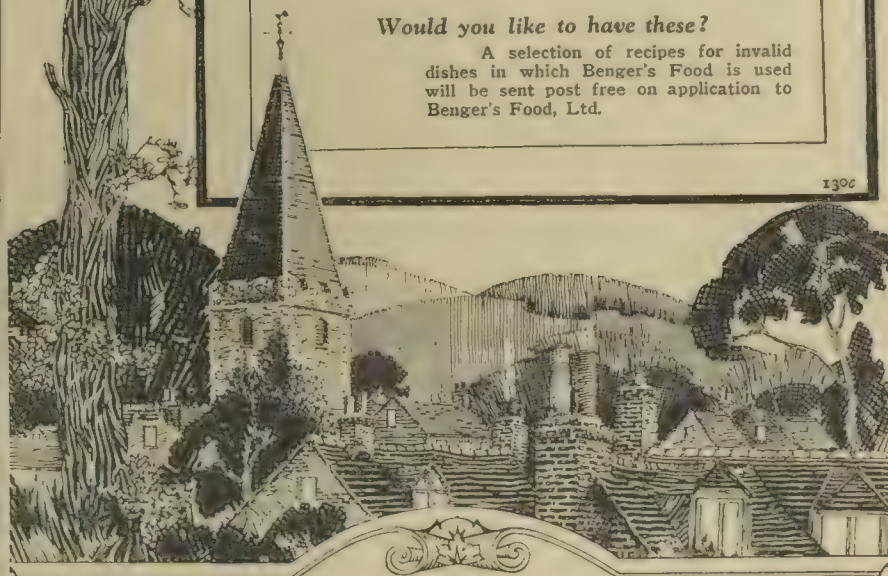
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THE WORLD OF MUSIC.

FILM OPERA.

EVERYONE who saw the "Rosenkavalier" film at the Tivoli, and who was familiar with Strauss's opera, was disappointed with the film version. Many asked themselves how Richard Strauss could possibly have permitted such a travesty of his opera to be formed; but in so doing they forgot two excellent reasons, which were, no doubt, decisive in determining Strauss to allow the attempt to be made. Nobody could be completely insensible to the financial temptation, which must have been very great; but still more influential must have been the idea—an idea to which Strauss's temperament would be very susceptible—that there is a great future for film-opera. The advent of the phonofilm has made absolute synchronising of music and action possible; but, of course, the phono-film still has the disadvantages of the wireless loud-speaker.

It is the possibilities of film-opera which are worth discussing, and the "Rosenkavalier" film has done this much service, that it has made the possibilities and the nature of the possibilities of a new form of opera more clearly discernible. To the musician or the musical amateur the "Rosenkavalier" film offered very poor fare as compared with the real opera. In the first place, the art of music has developed to an instrument of great subtlety and sensitiveness in the expression of

moods and feelings, which it weaves into a highly complicated machinery of sound. Properly to enjoy and appreciate this musical structure demands a considerable extent of time—music being extended in time—and a profoundly concentrated attention.

the composer's direction—to meet the peculiar requirements of musical form. These requirements may differ with the composer, and an opera by Mozart would be less static in stage action than an opera by Wagner, and therefore, at first thought, more suitable to the film technique.

Hence it is obvious that "Tristan und Isolde," adapted as a film-opera, would have to be entirely revised, and revised in such a way that the spectator would have before his eyes a series of visual happenings. It is not enough to have aural events: no film-goer will sit calmly listening to the dramatic portrayal of thoughts and feelings in music, however well done. The film cannot stand still, the "movies" are not thus popularly named for nothing; it is the essence of the film technique to move, and something must be happening always. No character can remain still for more than a few seconds, and only the duller and most corrupted visual sense can tolerate the "close-up," which is a device to obtain a picture that is static as a whole by magnifying its parts until movement is visible there—as when we can see the eyelids, the eyebrows, the nostrils, and the lips twitching and changing position.

Consequently the long stretches in "Tristan und Isolde" when nothing is happening, except in the orchestra, would be unacceptable on the film when the eye is in a state of restless expectation. It is not surprising, therefore, that the whole of the

[Continued overleaf.]



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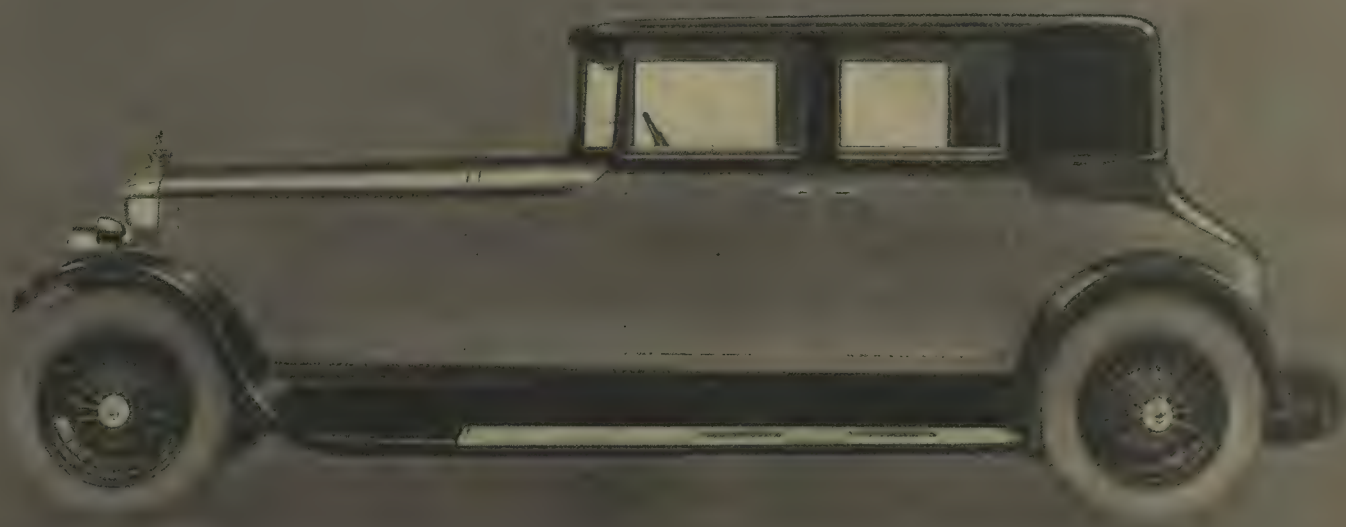


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latter part of Act I. of the "Rosenkavalier" was cut, for this is a long scene between the Princess and Octavian, where nothing happens for the eye, but where the music is gradually built up into a complex and beautiful structure of extraordinary expressiveness. It is, indeed, perhaps the finest of Strauss's operatic achievements. In place of the long-drawn-out but extremely beautiful arias, duets, and concerted numbers which are the finest gems of opera, we are given—in the "Rosenkavalier" film—interpolated scenes of battle, of Baron Ochs riding along country roads in his coach, and of dancing at a Bal Masqué. Some of these scenes are of great pictorial beauty. In fact, the "Rosenkavalier" film—however little successful we may find it as a film-opera—is pictorially an unceasing delight. The many interior scenes taken in the Palace of Schönbrunn are enchantingly lovely, and the glimpses one gets of Viennese baroque streets are enough to make an architect or a painter rapturous with delight. But it was evident that this very great visual beauty was not what the ordinary film public comes to see, because the "Rosenkavalier" film was not a great success with the film public. It was far too good as a film, however unsatisfactory it may have been as a film-opera. As a film it lacked all the boring, silly, hackneyed melodrama which the public quite evidently desires more than it desires anything else. There was very little acting, and not one truly emotional scene. This freedom from sob-stuff was fatal. It is melancholy to realise the public insensitiveness to visual beauty—comparative insensitiveness, I mean, because certainly all the pictorial beauty of "Rosenkavalier," and of that other exquisite film,

"Vaudeville," is not completely lost on the public. But that it is secondary—and perhaps even tertiary, and ranking after the more emotional kinds of musical accompaniments to films—is clear from "Vaudeville" itself. Here there were scenes of acrobats doing their trapeze acts in a music-hall which, for sheer visual loveliness, took one's breath away; but they

frequency which were obviously in response to public demand. Consequently, I left "Vaudeville" in a state of irritation and disgust, in spite of the great visual beauty of some of it.

It is quite obvious that there may be in the future successful film-operas, but they will be operas specially written for that form and not adapted from the stage; and, speaking from the composer's point of view, I fear that until the public has been educated a great deal farther the music will have an ungrateful part to play, for it will only be listened to with one ear. Of course, this is largely true of stage opera, so that it should not deter composers from attempting the new form. It will, no doubt, be possible in time to record the music as the drama is recorded, and have both absolutely synchronised and repeated direct from the film with voices and orchestral parts without the intermediary of any local singer or orchestra. But it will be necessary to study the peculiar properties of the film and make use of them, and to get completely away from the stage-opera form. Adaptations for the film can never be wholly satisfactory. The film technique must be carefully studied and a new form (a true film-opera) must be evolved before it will be worth any music-lover's while to be present. Before this film-opera form can be evolved to any satisfactory conclusion I believe it will be necessary further to perfect the technical process. When it is possible to record voices and instrumental parts together with the visual scenes, and make a complete whole musical-dramatic film which is independent of local orchestras, then film-opera will be possible, but not before.

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were so decidedly secondary that the trapeze act was not even slow-motioned, and only took up a minor part of the film. The melodramatic scenes and the "close-ups" of a famous actor (as I learned later, after wondering why I was compelled to gaze so often upon that huge, ugly, and uninteresting face contorting itself into ridiculous movements) were lavished upon us with a deliberate slowness and



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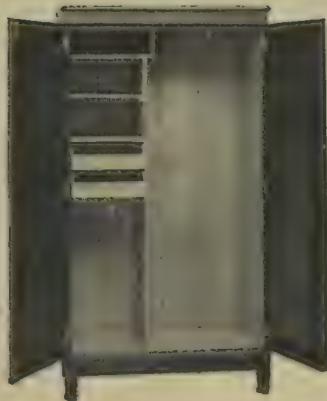
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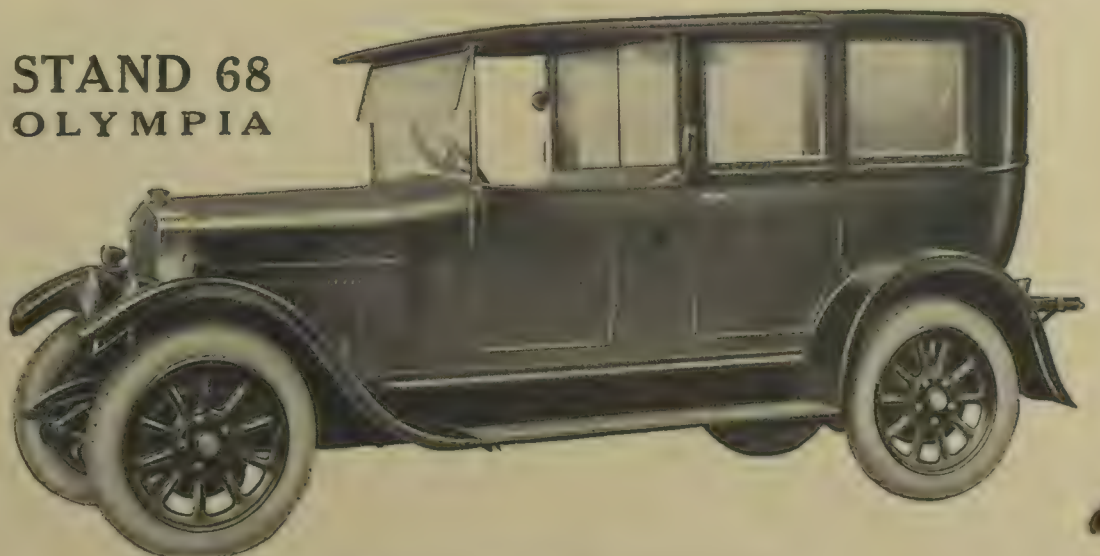
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It would seem that the photography of sound dates back a good many years, but the invention lay fallow until recently. Now the discovery of a small and magical instrument has converted sound-photography into a practical proposition, as Dr. Lee de Forrest has triumphantly proved. That at present the sounds, vocal and instrumental, have a metallic quality which blurs their finer nuances is neither here nor there. This is a small matter, probably due to the amplifier or the loud-speaker, or some such comparatively unimportant agent, which will soon be rectified. Nor must one's judgment be influenced by the choice of the present programme. One music-hall turn after another, with a few specimens of humour that are not wholly felicitous, do not make for exhilaration. All these are ephemeral considerations, and cannot detract from the value of the invention, nor lessen the wonder and

very humble admiration that are dictated by such manifestations of inventive genius.

Having hailed the talking film with genuine admiration, I wish I could pass on to pæans of delight. But here I pause. We are told, on all sides, that this invention will revolutionise the film, that a new era is dawning in the studios, and that Hollywood is taking elocution lessons. Alarming vista! If films henceforward are to be supplied with the spoken word, then the claims of the kinema to an art of its own will at once become null and void.

It is not in the imitation of stage-plays that the future of film-plays lies. Our best producers are breaking away more and more from the technique of the theatre. They have realised—and rightly—that their greatest successes have been based on suggestion, on an appeal to our imagination. They are dealing with a pictorial art; their business is to arrest our attention and rouse our response through the eye, not through the ear. If the variety programme offered by the De Forrest Phonofilms cannot and should not be taken as a standard of their capacities, it does at least indicate very clearly the boundary line between the stage and the screen. Personalities "tell" in entirely different ways. I am sure the ladies' jazz band, for instance, encountered in the flesh, conveyed some charm of personality that had vanished on the screen. Here their shrugs and contortions, conforming as they did to the conventions of all self-respecting jazz bands, seemed to me most dismal and laborious rather than the expression of *joie de vivre*. Again, the comic song appeared to lose all its humour because the singer was using the terms of the theatre, not of the screen. Actors will tell you that their stage methods must be entirely revised in order to convey their meaning on the screen and to the eye. Are we, then, to sacrifice the eye to the ear, and in doing so stray from the real province of the kinema? And why? So that we may gain by means of a piece of mechanism—wonderful and delicate certainly, but still mechanism—that which we may and do find in perfection in the theatre. Meanwhile, we lose the essence of the film—its pictorial possibilities. Is a Fairbanks to spoil the poetry of motion in order to bandy words with a Persian Juliet, whilst she breaks

the spell of a moonlit pose with unnecessary words? Perish the thought! Are Chaplin's eyes and his inimitable drolleries not sufficient without words? For the life of me I cannot see what we gain by the addition of spoken dialogue, though I see very clearly what we lose.

I perceive in the talking film a wonderful opportunity for explaining the educational film. I can imagine how useful the Phonofilm might be to elucidate the intricacies of machinery, so often shown on the screen, or to point out the subtleties of Nature's workings. I can hear—in my mind—an excellent discourse on subjects that appeal to the housewife, the while the screen gives a practical demonstration of the various "labour-saving" devices and household tips. Along utilitarian lines the talking film has enormous possibilities. We learn that the rights of the new invention have been acquired by a political party, and that propaganda films, in which prominent politicians appear and speak, have already been launched. They are warranted to down all hecklers, because the volume of sound can be increased by turning on more electric current. A very satisfactory arrangement too, but I trust it will not be adopted within the kinema when the shadow-actor's voice is required to rise, let us suppose, above incidental music or the clamour of some screen-catastrophe.

The talking film has provided the sensation of an extraordinary novelty. As such it will have its vogue, and as a development of the commercial film its undeniable uses. Whether it will "revolutionise" the film-world is quite another question. There is, at any rate, one great stumbling-block in its path. It must destroy the universality of films. Can anyone imagine Emil Jannings speaking English? Film-artists will have to be endowed with the gift of many tongues if their work is to be accessible to many nations. Moreover, they will have to make the same film many times over if it is to reach the world market. So, until Volapuk or Esperanto become the universal language, the stars of the screen need not emulate Demosthenes. Not yet must they weight their tongues with pebbles to cure a stutter or vie with the voice of the ocean to gain in vocal power. The finest films will still preserve their silent eloquence.

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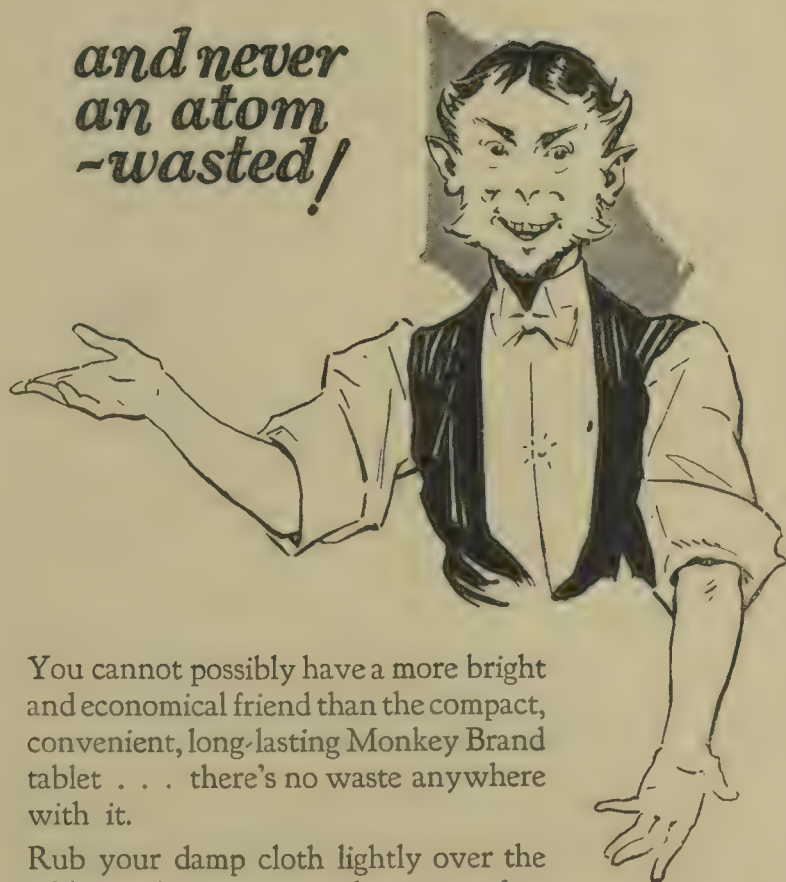
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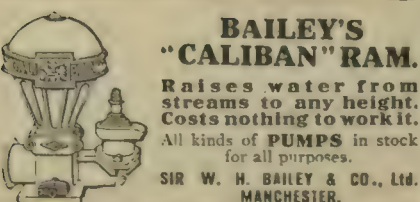
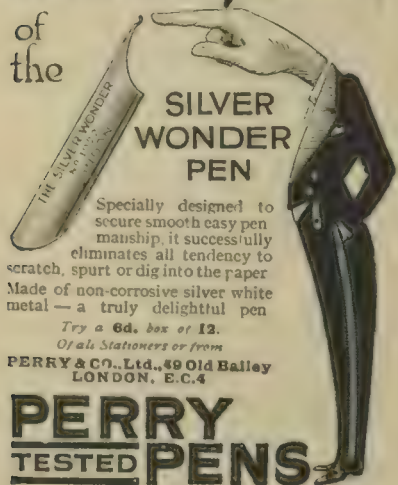
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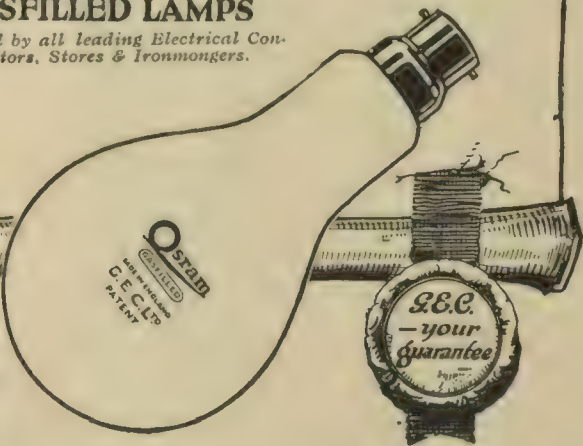
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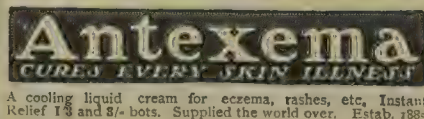
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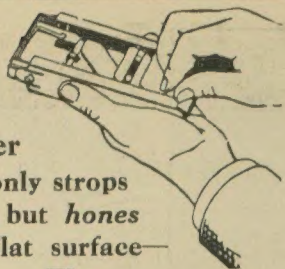
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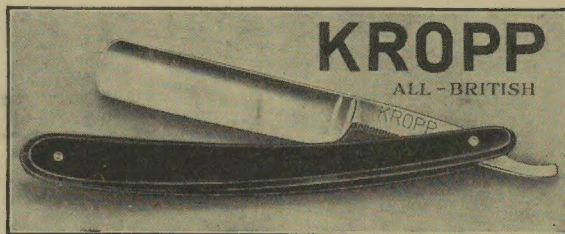
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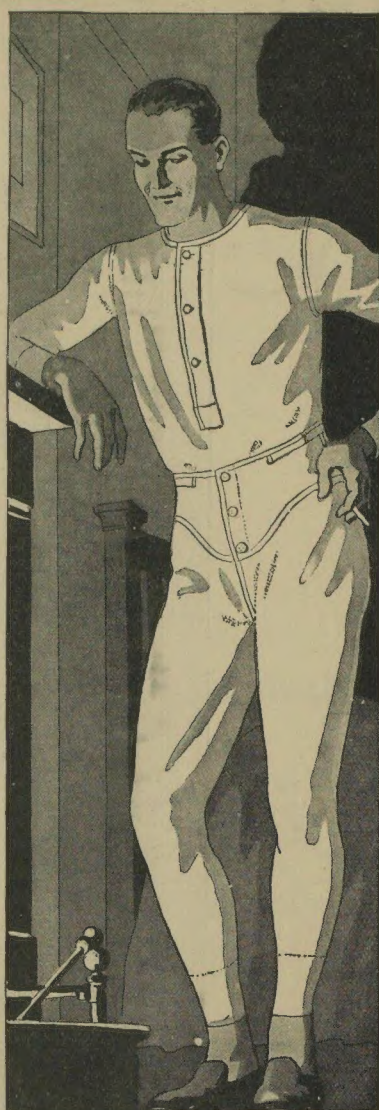
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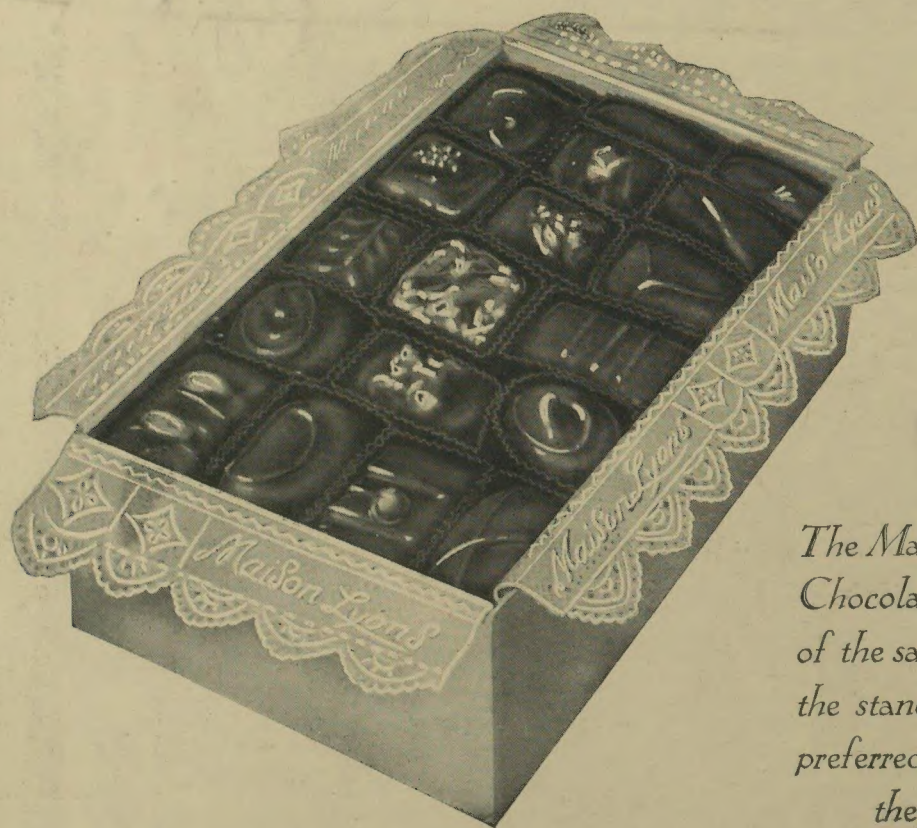
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